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JAN 25 1930

# ART DIGEST

*Combined with THE ARGUS of San Francisco*

*The News-Magazine of Art*



"LES BAIGNEUSES DES ILES BORROMEES," BY COROT (1796-1885).

*See Article on Page 8.*

MID-JANUARY 1930

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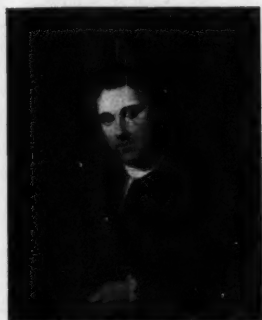
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Vol. IV — Mid-January, 1930 — No. 8

**The Depression**

THE ART DIGEST, speaking in behalf of all  
the legitimate art periodicals of America  
(that is, those that do not simply manu-  
facture and sell publicity), desires to thank  
the art dealers of the nation for the loyalty  
they have shown in not withdrawing or  
decreasing their advertising support because  
of the supposed financial slow-up caused by  
last fall's stock market panic.

Not more than one-fourth of the art and  
antique dealers of America actually and  
full-heartedly support the art press. The  
others are content to have the art press hand  
them, on a silver platter, the result of  
propaganda in the form of increased sales.  
Another fourth are always just about to  
come in and do their share. The other half

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are definitely against advertising for economic reasons: they believe in letting the one-fourth who actually do support the art press carry the burden for all.

And so, because of the foresight and loyalty of the first one-fourth, the art press has not fared so badly in the financial depression. It has been able to live. The other one-fourth who are always "just about to come in and do their share," have, almost to a man, been able to say, "No, we'll have to wait awhile—till business gets better."

Is this excuse a valid one, and have art sales been decidedly decreased? THE ART DIGEST is doubtful, and for a reason. Its editor in 1915 first heard the London cockney expression, "While the bloody grass grows, the bloody cow will starve to death." It came from the lips of an art dealer, Isaac Simmons, and he used the vivid expression in reference to the art trade situation at that time, when, apparently, the war had burned up all the existing grass on which art could subsist. The depression, one heard on every hand, was simply terrible. But two years afterward all the art dealers in America were referring, quite sadly, to "the banner year of 1915." Actually, they had sold more art in 1915 than in any year since the world began—the year in which they made a good job of economizing because "the cow was going to die before the grass grew."

THE ART DIGEST calls attention to the year 1915 not only in its own behalf, but in behalf of all the other legitimate art publications of America (that is, those that do not simply manufacture and sell publicity, which are of no use to anybody, not even the art dealers who support them).

If since the year 1900 (not to go too far back) no art periodicals had been published in America, and the development of art interest and art understanding had been left to chance, how many art dealers would now be flourishing in America? Would there be as many as a score in the city of New York,

[Continued on page 10]

## Van Diemen GALLERIES

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Combined with THE ARGUS of San Francisco  
A COMPENDIUM OF THE ART NEWS AND  
OPINION OF THE WORLD

European Editor  
H. S. CIOLKOWSKI  
26, rue Jacob, Paris

Volume IV

Mid-January, 1930

Number 8

## Lively and Stimulating Is Detroit's "Annual for Michigan Artists"



"Mists and Rain," by George C. Harper. Awarded the Etching Purchase Prize.



"Still Life," Edgar Yaeger. Frederick Zeigen and Boulevardier Prizes.

In the first place, THE ART DIGEST wants to apologize for the catawompoused condition of the photographs on this page. ["Catawompoused" is not in any dictionary, but it means "antigodlin," and that ought to be plain enough for anybody in Paul Bunyan's bailiwick, which includes Michigan]. The photographs, it is true, ought to describe perfect rectangles, but they do not. One margin is longer than another, but if they were cut so that the corners would describe right angles, part of the artists' compositions would be pared away, and that would not be right. An artist is entitled to have his whole painting reproduced or nothing at all. THE ART DIGEST has profanely argued this out with en-

gravers off and on since November, 1926, and it succeeded in having the reproductions on this page made correctly catawompoused and antigodlin in consequence of 200 words of special instructions and threats to the engraving concern, followed up by a telephonic appeal. Justice had to be done to artists.

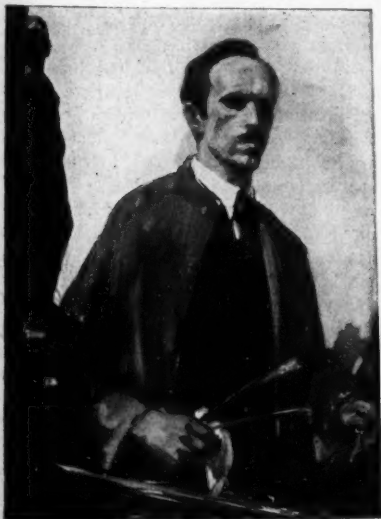
The paintings from which the photographs were made were conventionally rectangular, but the Detroit Art Institute had no photographs made by a regular "art photographer," and THE ART DIGEST had to borrow these from the generous Detroit News, which, along with all the other Detroit newspapers and periodicals that wanted to reproduce the prize winners from the "Annual Exhibition for Michigan Artists," had to send its own photographer. Newspaper photographers are among the most efficient craftsmen in the world, and they are clever as they can be, but they are not used to focusing paintings. Hence almost invariably the photographs they make of paintings are catawompoused. The newspaper's "art department," of course, fixes all this in the simplest way possible—it cuts off some of the paintings. The Detroit News and the Free Press and all the other publications that have come to THE ART DIGEST office went through this very simple process of "rectification." The results were not good. THE ART DIGEST prefers to present the photographs in their antigodlin condition.

This periodical does not wish to criticize the Detroit Art Institute for practicing economy, for economy has come to mean patriotism. But it suggests that a fund for photographs be collected before the next Michigan annual is held. The artists themselves probably would contribute in sufficient amount.

One learns from the foreword of the catalogue, written by Clyde H. Burroughs, curator of American art, that the present

exhibition is the outgrowth of a small local exhibition held in 1910, and that it has "grown by leaps and bounds until this year it registers the names of 148 painters and ten sculptors with a total of 277 works." Until 1928 the Scarab Club participated with the Art Institute in conducting the show; since then the latter has had sole charge.

The prizes this year were awarded as follows: Founders' prize, sculptured "Head of Guy Colt," Victor Vaughan Slocum; Scarab Club medal, "Introspective," by George Rich; Hudson purchase prize, "Woodward Near Jefferson," landscape by Zoltan de Sepeshy; Monro prize, "The Green Dress," Martin H. Linsted; etching purchase prize, "Mist and Rain," George C. Harper; Walter memorial prize, divided between Walt Speck and H. C. Land;



"Introspective," by George Rich. The Scarab Club's Gold Medal.



"The Green Dress," Martin H. Linsted. Mrs. Herbert C. Monro Prize.

Zeigen prize and "modern" Boulevardier prize, "Still Life," Edgar Yaeger; Dyer prize, "Downtown Detroit," David Blower; student sculpture prize, "Self Portrait," Nathan Katz.

The jury this year was composed of Marion V. Loud, John A. Morse, Jean Paul Slusser, Sallie Hall Steketee and Clifford L. Warner. Florence Davies, critic of the *News*, in a preliminary article said they worked with "troubled expressions" on the 900 canvases entered. "Never," said one member to her, "have I seen such terrible frames." The juror threatened to take the stump throughout the State of Michigan to tell artists what service a frame ought to perform for a picture.

In this preliminary write-up Miss Davies said: "By a careful computation it has been estimated that if all the bananas and apples and open books and rumped tablecloths and blue bowls and lemons which have been entered in still-life subjects were assembled in one place, the entire population of the city of Detroit could be supplied with lemonade, 'applesauce,' and banana fritters all summer, and several trucks would be needed to carry away the crockery and tablecloths which remained."

And THE ART DIGEST received from a subscriber the following verses written on the back of a "varnishing day" card:

*God save the varnish!  
The jury is finished,  
The artists are not—  
We're fairly diminished  
By what we have got.  
We live in contention  
And hang in convention  
And die without mention—  
And what will Time tarnish?*

From all the above it may be judged that a state-wide art exhibition in Michigan is a lively and stimulating event. The critics helped along the interest mightily. Miss Davies in her "after-the-fact" review said the exhibition was "decidedly interesting, fairly lively, occasionally amusing, and on the whole most encouraging. But one finds it in some ways a little perplexing.

"One is reminded of the methodical young man who made out a list of virtues which it would be desirable to find in the young lady who was to make him an ideal wife. After due search, it seems that this systematic thinker found just such a girl. She answered all the requirements and specifications, had all the qualities which were to make her the perfect helpmate, but when he found her—he didn't like her!

"You see, although she had all the virtues, was slender, youthful, beautiful, economical, cheerful and industrious, she must have lacked that mysterious quality that makes one person endeared to another. Barrie called it charm. Some people call it appeal. [Broadway, Miss Davies, sometimes refers to it as "it."] Call it what you will, it's the indefinable something that turns the balance.

"Now it is much the same with pictures. They may have pretty much all of the specifications. Composition, drawing, good color, perspective, atmosphere (whatever that means), all pretty much as they should be. But all too often that isn't enough. There is something lacking. Perhaps in a picture it's that indescribable thing called imagination, originality, point of view—something that makes the picture live."

The critic in her search found a "Figure Composition" by Sarkis Sarkisian, "showing a rather queer-looking young lady, whose head butts up a little unpleasantly

## Not a Luca



*The King Albert Plaque.*

Isn't it funny how quickly a rumor will become a tradition?

When King Albert of Belgium not long ago made some much appreciated gifts to the Cathedral of St. John the Divine in New York, a newspaper described one of the objects, a beautiful faience, "Descent from the Cross," as a Della Robbia. The next time the plaque was referred to in print it became a Luca Della Robbia. When THE ART DIGEST was getting ready to reproduce in its Mid-December issue the two works by Luca recently acquired by the museums in Detroit and Buffalo, an art authority who hadn't seen it referred to the cathedral's treasure as probably the sixth Luca in America.

THE ART DIGEST asked the cathedral for a photograph. After a delay the photograph was sent, with a letter which said: "Many, from the published pictures, have assumed that this gift is a Della Robbia plaque, but experts assure us that it is not. It is explained to us that the plaque is probably of fairly recent workmanship."

against the frame. A good many people, I imagine, will find it rather an odd picture, and yet many others will pick it out as one of the most beautiful in the show, because of the delightful quality of the green and blue color, the fresh and fragile quality of the flowers—all a little unreal, and the inspired touch of red which pulls the yellow and blue into being."

Eugene Leuchtman, critic of the *Free Press*, failed to find the exhibition quite so interesting. "As compared with the exhibitions of recent years," he said, "the show is not of exceptionally high calibre, possibly because many of the pictures accepted are the work of young artists and art students, but more likely because many representative artists of Detroit and the state did not enter pictures in the show. It is far more interesting in connotation than content. There is, of course, as much of good solid painting and competent craftsmanship as has marked other, previous exhibitions, but this is outweighed by the large number of student works."

## Yea! Dossena

Alceo Dossena, aged 50, whose "antiqued" imitations of ancient and Renaissance sculptures were bought by several American museums and collectors from certain dealers whose names for some reason or other have never been given to the public, is holding a one-man exhibition of his "products" in Berlin, at the Juenstlerhaus, and freak-curious crowds are flocking to see it.

Frederick Oechsner in a most interesting dispatch to the New York *Sun* calls Dossena's imitations of Verrocchio, Donatello, Mino and other masters, "astounding." It seems that these works, in bas-relief, marbles, bronzes, and wood carvings, look very, very old and very, very authentic.

"The process by which Dossena secured the aspect of antiquity down to the minutest and most disarming detail is held a secret by him," says Mr. Oechsner. "It is amusing to see visitors at the exhibit peering in myopic fashion at the texture of marble, wood and metal, trying vainly to find out how something so new can look so beautifully old. The thirty-one exhibits include exquisite marble fonts and busts and many bas-reliefs, all with the look of genuine originals, with chips and cracks and discolorations and wan Renaissance shades such as you see, for example, on the priceless pieces in the Pitti and Uffizzi galleries in Florence."

And there, at last, is a cat out of the bag. When the Dossena scandal broke in America it was given out that certain unscrupulous dealers had bought the pieces bright and new and shining from the sculptor, had put them through "processes" and had then worked them off as antiques. Now it appears that Dossena himself is the man who has a "secret" formula for the process of transforming his imitations into candidates for fraud. That is interesting. Did the dealers buy them in their "antique" condition as antiques or as imitations? Who were these dealers, anyway? Did they bring the fakes to America, or did they sell them to American dealers who peddled them to the museums, not knowing what they were? Is Dossena an honest man or a crook?

These are questions to which the art world ought to have an answer. Why do not the honest art dealers of Europe and America, through their associations, insist that, for the good of the art trade, the entire Dossena affair be made public?

American museums "fell" and "fell hard" for the Dossena fakes. The sting lingers. Are there other Dossenas in other fields who manufacture ancient relics? Will glass put in certain kinds of clay heated by steam pipes turn iridescent and "peel"? Are "ancient" vessels (five years old) ever broken and repaired in order to lend verisimilitude to bald excavation yarns? Do American museums that innocently buy Dossenas ever enrich other undeserving alien pockets?

"The general feeling here is that Dossena has the instincts and abilities of a great artist, with an intense feeling for the spirit of his forerunners of the Renaissance," says Mr. Oechsner. That is good! And there are cabinetmakers in Florence, and ironworkers in Venice who have the same "intense feeling" and who work hard for day's wages. But are there others, from lands farther east, who likewise have "intense feeling" for antiquity?



## For Hungary

An exhibition of contemporary conservative American art, consisting of 38 paintings by as many artists and 12 bronzes by 11 sculptors, is to be held in the Nemzeti Salon, Budapest, Hungary, during February. The works were selected under the advice of a committee composed of Homer Saint-Gaudens, Royal Cortissoz, William M. Milliken of the Cleveland Museum and Leila Mechlin, secretary of the American Federation of Arts. The Phillips Memorial Gallery, the Carnegie Institute and several individual artists contributed.

The purpose of the American Federation of Arts in assembling the exhibition was to present, as far as possible within the limits, the character and development of art in the United States to the art lovers in Hungary. The collection inclines overwhelmingly to the conservative side, Bernard Karfiol and Rockwell Kent being the only representatives of even "near-modernism." The press matter of the Federation, however, emphasized that both modernist and conservative tendencies were represented. Here is the list:

Gifford Beal, George Bellows, Frank W. Benson, Ernest L. Blumenschein, James Chapin, E. Irving Couse, Arthur B. Davies, Charles H. Davis, John F. Polinabee, Child Hassam, Charles W. Hawthorne, Eugene Higgins, Edward Hopper, Ernest Ipsen, John C. Johansen, Bernard Karfiol, Rockwell Kent, Leon Kroll, Ernest Lawson, George Luks, Willard L. Metcalf, Jerome Myers, Leonard Ochtmann, Marjorie Phillips, Maurice Prendergast, Ellen Emmet Rand, Edward W. Redfield, W. Elmer Schofield, Leopold Seyffert, Robert Spencer, Gardner Symons, Augustus Vincent Tack, Edmund C. Tarbell, Allen Tucker, Walter Ufer, Frederick J. Waugh, J. Alden Weir, Charles H. Woodbury, Hunt Diederich, Leo Friedlander, John Gregory, Malvina Hoffman, Anna Hyatt Huntington, C. Paul Jennewein, Edward McCartan, Hermon A. MacNeil, Paul Manship, Albin Polasek, and A. Phimister Proctor.

## Cervantes Memorial

The memorial to Cervantes in the center of the Plaza de España, Madrid, is nearing completion, according to dispatches to the *Christian Science Monitor*. Money to defray its cost has poured in from thousands of subscribers all over the Castilian world, with the Duke of Alba, Spain's patron of the arts, appearing at the head of the list.

Don Lorenzo Coulland Valera, known for his preference for the severe grandeur of the Philip II period of art, was the sculptor selected. His design consists of two monuments. The larger, standing 60 feet high, shows a life size bronze group of Don Quixote, his illustrious steed, and Sancho Panza on a donkey. The other depicts Cervantes, twice life size, standing on a pedestal, on the sides of which are carved figures representing the battle of Lepanto, where the author fought, and a scene where he appears a captive of the Moors.

## East vs. West

A San Francisco art dealer is quoted by the *Chronicle* as defining the difference between New York and his city as follows: "San Francisco is still aware of reality and is wont to judge art in comparison with masters of the past. It is still aware of Michelangelo and Rembrandt and is prone to hold its enthusiasms of the present moment in check by that memory. New York seems utterly engrossed in the present. It gives no more thought to Rembrandt and Michelangelo than its modern flapper gives to the morals of her grandmother. New York is content with contemporary judgments of art—San Francisco still insists on a perspective."

## A \$1,000,000 Sugar Plum for America?



"The Red Boy," by Lawrence. Reproduced by Courtesy of the Art Library of the Ehrich Galleries, New York.

Some mysterious American multi-millionaire is, according to London dispatches to the New York newspapers, about to pay \$1,000,000 for Sir Thomas Lawrence's "The Red Boy." Last August, say the newspapers, the Earl of Durham, its owner, refused \$750,000 for it, which is exactly the price the late Henry E. Huntington paid for the infinitely more important "The Blue Boy" by Gainsborough. But since, under the guidance of Sir Joseph Duveen, Mr. Huntington, not long before his death, paid \$405,000 for "Pinkie," Lawrence, who has always been ranked as a second rater in the Old English constellation, has grown terribly important in the richest and topmost American art circles. And if "Pinkie," which certain American critics recommended (in 1927) as "a candy box lid," was worth \$405,000, why "The Red Boy" may be worth "commercially" at the present moment \$1,000,000 or more. The pretty little boy ("Master Lambton") who poses in velvet among cushions is at least superior to "Pinkie." One feels that, some day, he may kick out of the pretty velvets, spoil the pretty pose, join the wars and become a man. But "Pinkie" always will be pretty, pretty, pretty. English critics think that "The Red Boy" is the best thing Lawrence ever painted, and are probably right.

England did not grieve when Sir Joseph took "Pinkie" away. Since then they have added a baronetcy to his knighthood for the benefactions he has made to British art.

There is, however, according to Joseph Grigg, writing from London to the New York *Sun*, a "secret list of twelve paintings in private collections in the possession of the

government which it is desired to retain in Great Britain. This official secret list was compiled by Sir Charles Holmes and other experts three years ago. The names of the coveted paintings have not been revealed for fear American collectors will offer prices which the government is unable to meet."

The news concerning "The Red Boy" is not the most important to come from London in the last fortnight concerning the liquidation of English collections. It is announced that the Duke of Richmond and Gordon, whose family is descended from King Charles II, will sell a group of paintings and a group of rare books and manuscripts in order to meet heavy death duties.

Moreover, there are rumors that two other English noblemen will sell their paintings in order to pay their taxes. Another labor government is at the helm, and no amelioration of the terrific taxation of great landed estates in the form of death duties is in sight. A noble family which has had three or four deaths in the line of succession since the war has been practically beggared by these death duties. It is estimated that \$150,000,000 worth of English owned art has gone to America since the war.

In the case of the Earl of Durham, the two preceding earls, twins, died in the space of four months. The present earl, therefore, is faced with \$5,000,000 in death taxes.

With this condition American art lovers can sympathize. But one wonders if the "secret list" prepared by Sir Charles Holmes and his colleagues would not be vastly illuminating to those Americans who are in the market for English-owned old masters.



## New



"Portrait," by Pierre-Ernest Kohl.

The rapidity with which the fame of French artists spreads in New York is truly marvelous, and *THE ART DIGEST* might as well steal a march on the New York critics and introduce Pierre-Ernest Kohl, whose recent exhibition at the Galerie Carmine in Paris was acclaimed by the French critics in terms most convincing. His display, one writer said, was "in the nature of a surprise," for "after a period in which he cultivated a manner of extreme restraint, withal elegant and systematic, the artist seems now to yield fully to the dictates of an ardent temperament enraptured with color and free form."

"Healthy and vigorous," said Mr. Kunster in *L'Amour de l'Art*, "his art reveals qualities of a rarely subtle order. Although not overcrowded with details it is rich in variety. Constructed with the most complete ease and painted in tones of the most vivid color, some of his figures are distinctly reminiscent of Rubens, much of whose freshness, brilliance and robust youthfulness of palette he so happily shares."

The exhibition included portraits, nudes, flowers and landscapes.

## The Post-Dispatch's Show

The St. Louis *Post-Dispatch's* sixth annual "black and white" exhibition will be held March 9 to April 9 under the auspices of the St. Louis Artists' Guild. The competition is open to all artists, but the subject must be a St. Louis scene or one identified with the city. The *Post-Dispatch* offers three prizes, \$250, \$100 and \$50, the winning pictures to become its property. Address, St. Louis Artists' Guild, 812 N. Union Blvd. Receiving dates, March 5 and 6.

## Belgian Art in Brooklyn

The next exhibition of prime importance at the Brooklyn Museum is that of contemporary Belgian painting, sculpture and graphic art, to be opened Jan. 23 by the Belgian Ambassador, Prince de Ligne. The show is under the sponsorship of President Hoover, King Albert and the Ambassador.

## Outspoken

"There is nothing reticent about ignorance."—*Le Baron Cooke.*

## Meet John Constable, Painter of Portraits

John Constable, portraitist. That sounds like something new. The John Constable who is a towering figure in art history is a landscapist, the first to revolt from the brown Dutch tradition. The first to paint trees green and nature in its natural hues. He inspired Courbet to go into the fields, and was the real father of the Barbizon school and the grandfather of Impressionism. He marked an era in art—by his landscapes.

Yet in his early years he painted portraits. He could earn a living through them, a thing he couldn't do through landscapes. It was not until 1811, at the age of 35, that he was able to begin to follow his real bent; and not until 1819, at the age of 43, when he inherited £8,000 (equal to \$100,000 now) that he was able to do as he pleased and enter that great epoch of his career to which "The Haywain" and "A View on the Stour" belong. It is this period that is counterfeited. A fake even entered the Louvre, and how many are in American collections and American museums only the uncontrolled experts of the future will ever declare.

The Boston Museum of Art has just acquired from the Vose Galleries a Constable "Portrait of a Boy," which is a real "artist's document." The boy and his dog



"Portrait of a Boy," by Constable.

are seated against a background of diffused light on the left of the canvas and a landscape vista on the right. The delicate treatment of sky, mountain and trees foreshadows the master's later work in pure landscape.

## Dana (1843-1914)

At the Art Alliance, Philadelphia, was held a memorial exhibition of water-colors by the late Charles Edmund Dana (1843-1914), former president of the Philadelphia Water-Color Club and of the Fellowship of the Pennsylvania Academy of the Fine Arts. The pictures were loaned by the artist's widow and daughter. The critic of the Philadelphia *Record* saw Dana as "a master of his medium but with his choice of subject matter excessively limited. One of his pictures in a library would excite admiration; a collection would pall somewhat by its lack of variety."

"The majority of the works shown are renderings of picturesque old houses which he found on his foreign travels. They are something better than mere architectural drawings. They have atmosphere and light, but there is a sameness about them all, so that in memory they remain chiefly as the work of a man who was exceedingly clever in the use of water-color, but who had nothing very particular to say by its use."

C. H. Bonte of the *Inquirer* reacted differently: "There is nothing of the imaginative about Dana's work; nothing of the symbolic. He was forthright and straightforward in his painting. He concerned himself but little with the creation of literal atmosphere, save as it might be denoted by lights and shadows. The era of the long wash stroke had not arrived in his time, nor the dubious plan by which a few haphazardly cast on bits of color are presumed to constitute a picture. One is inclined to wonder in gazing upon these Dana paintings, whether the changes which have come over water-color paintings have really been for the best. Eye and mind are here so completely satisfied that grave doubts arise regarding certain modern workers in this happy, fluent medium. These pictures remain staunch expositions of the standards to which he devoted his life."

## What of Corot?

Has there been another recession in the commercial value of paintings of the Barbizon school? Or has the downward trend reached its lowest point, and is the movement now upward? These questions undoubtedly will be solved at the dispersal by auction of the forty paintings comprising the collection of the late Colonel James Elverson, Jr., owner of the Philadelphia *Inquirer*, at the American Art Galleries on the evening of Jan. 30. Colonel Elverson bought most of his collection at auction at these galleries. A comparison of the prices he paid with the prices his pictures bring will tell the story. It is not deemed likely, under present conditions, that dealers who still specialize in Barbizon paintings will "protect" the collection.

The eyes of the art world will be centered on one picture in particular, Corot's magnificent "Les Baigneuses des Iles Borromées" ("The Bathers of the Borromean Islands"), a Lake Como subject, which ranks among the greatest of all Corots. Colonel Elverson paid \$50,500 for it in January, 1926, at the dispersal of the C. K. G. Billings collection. Even then Barbizon prices had reached what the art world thought was a very low level. If the painting had been sold at auction 20 years before (in 1906) it probably would have brought \$100,000. And now, in 1930, will it bring more or less than the 1926 auction price of \$50,500?

This painting, which is reproduced on the cover of this issue of *THE ART DIGEST*, belongs to Corot's last mysterious "feathery" and "pearly" period. The spectator is looking against the light upon waters in gentle motion, marked by the shadows of tree trunks, and on the left by those of shrubbery, and on the right by the shadow of a large grey boulder. At the trees, in the foreground, whose roots are overflowed, two nude women bathers cling to the trunks.

## Wuerpel and Holm Denounce a Monument

Regardless of whether or not Erhardt Siebert's "Memorial to General Nathaniel Lyon" erected in St. Louis is so bad that it ought to be removed, the attack made upon it by Edmund H. Wuerpel, director of the School of Fine Arts at Washington University, and Victor S. Holm, head of the sculpture department, has made art history. These two got Mayor Miller fighting mad. He declared that the monument was going to stay up, and "If people don't like it, they don't have to look at it."

The mayor, however, may change his attitude if the matter is brought to an issue at law. A St. Louis ordinance provides that "No such public statue or monument shall be erected or installed in any public place . . . until the plans have been submitted to the commission and the recommendations of the commission, or a majority of the commission, have been made to the proper authority."

The "commission" referred to is the "Municipal Art Commission." The mayor is quoted as saying that he did not know there was such a body. Investigation showed that the commission did not exist because Mayor Miller, who took office in 1925, had allowed the terms of its members to expire without making new appointments. A test in the courts might invalidate the Lyons monument, which was unveiled late in December and which will be formally dedicated on May 10 unless something is done about it.

"I know nothing of the circumstances which culminated in this terrible mistake," declared Mr. Wuerpel. "Because it is a mistake for the city to accept and display a work which has not even the slightest relation to the beautiful. A modernistic thing might be misunderstood, . . . but this uninteresting, unbelievable and unesthetic creation puts a blot upon our progress."

"It can have absolutely no reason for existence. Such things should be fought if we are to consider St. Louis as an art center. . . . When the ideals for which many of us have striven these many years are deliberately frustrated, it is time to raise our voices and decry the weakness which has brought this about. . . . I think any observer will agree with me that General Lyon appears to be mounted on either a hobby horse or a pony; that he is out of proportion, and that the attempt to portray action is disgraceful."

In reply, Mr. Siebert, 31 years old, and himself a one-time student at the School of Fine Arts of Washington University, declared his work to be "modernistic" and hence "misunderstood." The reproductions



Camp Jackson Memorial.

presented herewith will enable modernists to judge of the sculptor's claim to brotherhood. "No doubt it is true that this work of mine will not appeal to any of the old-style critics," he said, "nor to a great majority of the people who view it. I, myself, however, consider it is a far step toward the advancement of this sort of thing."

And then Mr. Holm, who is a sculptor of nation-wide fame, got into the fray. "The trouble is not that it is a new style," he said. "The trouble is nothing but absolute incompetence. The monument is a disgrace to the city and ought to be removed. . . . I didn't know anything about the statue until a student—they are all laughing at it—asked me if I had seen 'the horse monu-



Two more Views of the Memorial.

ment.' It made me sick to look at it. That plaza is the finest monument plaza in St. Louis. It is a crime to put a thing like that up there. I do not know the sculptor, but any man of any artistic training can see at a glance that he is not a modernist, not a stylist, but just doesn't know his business."

. . . The whole thing is a hodge-podge of unrelated detail. The figures of the man and the horse are so bad they're not even worth criticizing. If it were a question of a man adopting a certain style to interpret his idea, whether I liked it or not, the thing would have artistic dignity. But this is not a question of style. It is a question of competence."

Mayor Miller, brought to bat, appointed, early in January, a new art commission, but he warned them that they must not mix in with the Wuerpel controversy. "They can't change that!" declared His Honor to the *Post-Dispatch*. "The G.A.R. paid for it, and it's there."

"But suppose the revived commission finds it's a monstrosity, and so reports to you?" asked the reporter.

"I'd fire the commission!" said the mayor. There is no use naming the new commission. The space is better used to say this: "Hail to Wuerpel and Holm, whether right or wrong. If every American municipality had a pair like them, how glorious might art be!"

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## A Survey

Arthur Millier, art critic of the Los Angeles Times, has made a masterful survey of "the broad state of art" as the third decade of the twentieth century begins. He writes:

"During the first quarter of the twentieth century Paris held the world eye more securely than ever by the revolutionary character of the painting and sculpture she produced. Conceptions of form and color had been changing during the nineteenth century. The procedure of drawing objects 'true to nature' and then afterward coloring them, which had been the accepted artistic method since the Italian Renaissance, disintegrated completely under the hands of the 'wild men' of the first decade of this century.

"All manner of excesses passed for art and the larger portion of the public in all countries is still mystified by the decisions of critics and juries when they indorse works executed in unfamiliar styles.

"But out of the excitement of isms and manifestoes (signposts of an era that now seems to be over) several definite contributions to the tools of the artist emerged. Perhaps most important of all was a reconception of the idea 'plastic.' The Renaissance took its first impetus from sculpture and moved as on a great wave to the work of Michelangelo. Then it receded with a mighty backwash and the great sculptor's idea of painting became the basis for many academic theories.

"Tintoretto's famous slogan, 'The drawing of Michelangelo and the coloring of Titian,' was the ideal for centuries of artists. This does not mean all art followed Tintoretto's prescription. Far from it. Each country and period continued to produce its characteristic art peculiar to its own time and place. But even when the forms dissolved as completely into light and shadow as under the mighty brush of Rembrandt, form itself still meant man and rocks, trees, walls and—should angels appear in the composition—studio angels with immense bird wings made of palpable feathers.

"Contemporary with Tintoretto and, like him, a student of Titian, El Greco, alone in Spain, developed a new conception of plastic form, less dependent on sculpture, arising

more from his placing of color on the canvas. Under his brush a new world was evoked which was a world of vision rather than an idealized version of the world of fact. He found no followers, however, and the other giant of Spain, Velasquez, painted actual man surrounded by actual air so superbly that El Greco's work was almost forgotten.

"But toward the dawn of the twentieth century all artistic ideas and works were examined anew. El Greco and his progenitors, the Byzantine painters of the eastern church, were exhumed. Greco came as a revelation to many painters who found in his work forms which were plastic, yet independent of sculpture and naturalistic form. A flood of ancient art from many continents and periods was published, paintings from Persia and China, Greek sculpture far earlier than Phidias, bas-reliefs from Assyria, reliefs and frescoes from India, sculptures and painting from Egypt, and finally negro sculpture from Africa.

"Certain elements all fine works were found to have in common and the accurate imitation of natural forms was not one of these elements. Instead art was seen to depend for its validity upon its aesthetic elements, the arrangements of lines, forms and colors, the way in which these set up or restrained movement, or created harmonies as satisfying to the eye as music is to the ear.

"This was a far cry from the doctrine that painting was an imitative art and it cannot be said that the visual arts have yet established a freedom from natural sights similar to that freedom of music from natural sounds. But it has given us painting that begins to use definitely graded scales of color, it has once more turned the eyes of artists to the rhythmic movement of lines divorced from any imitation of nature.

"Generalizing then, the artist of the present inherits a new freedom. He may take hints from all the ages and imitate none. And there is ready to the brush or chisel of the man who can use it, an amplified plastic language in which to celebrate life.

"That this position was only won by artists in revolt against accepted practice is a hint of the real nature of the struggle and the present position itself. Much of the artificial production of Paris might lead us to suppose the modern movement had been away from 'nature.' To the contrary it has been an attempt to get back to a more natural position for the artist before nature. The real struggle has been against the rationalization that produced, as its crowning work, the electrified and mechanized twentieth century. The movement toward freedom in art has been paralleled by philosophy and psychology, which have seen the natural being stifled by the mental.

"The immense importance of art lies in its character as creative, as opposed to manufactured work. It is the product of the whole of a human being, not merely those parts of him that reason, and it is, above everything else, intuitive. You cannot make art, any more than you can synthesize seeds. . . .

"We are no more standardized than were people in many past ages, and at no time in history was man so free to rise to the height of his own aspirations as here in twentieth-century America. . . .

"When the old master flood dies down, as it will some day, and if money is then directed to the support and encouragement

## The Depression

[Concluded from page 3]

which now has upwards of 100 commercial galleries.

The remarkable interest in art that has developed in America in the last thirty years is not the result of propaganda in newspapers. Art pages in Sunday papers have come in response to demand. Hard-boiled newspaper publishers have not devoted space to art for altruistic reasons. The millions of copies of art periodicals which have been read, enjoyed and preserved by American citizens furnish the cause behind the renaissance in the United States. It is because of them that there are upwards of 100 galleries selling art in New York, and that most of the small cities in America have art dealers selling paintings, sculptures and prints.

Yet—one-fourth of the art dealers loyally support the art press, another fourth are always just about to do so but always finding a good excuse for not doing it, and another "two-fourths" are definitely against advertising and are perfectly willing to accept the fruits of the art press on a silver platter.

—PEYTON BOSWELL.

of bold and original artists, we have every reason to believe that our country will produce art to match its position as the leader and arbiter of the modern world."

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## Still Life "From Chardin to the Abstract" Revealed in Show

*"Nature Morte," by Chardin. Chester Dale Collection.**"Peonies," by George Braque. Chester Dale Collection.*

"From Chardin to the Abstract" is the subtitle of an exhibition of still life paintings drawn from the collection of Mr. and Mrs. Chester Dale, now being held at the Wildenstein Galleries, New York. Thirty-one works are shown, varying from Chardin, Volloz and Fantin-Latour to Matisse, Derain and Lurcat.

Mrs. Dale in a preface to the catalogue says that "a painter struggling with Nature is a painter struggling with God," and sees "small wonder that flowers and still life have always been a happy refuge." But even

then, she declares, artists have had to face the intolerance of artistic judgment which "becomes, only too soon, no more than the cocks crowing to yesterday morning's sun."

"Diderot, in 1765," she continues, "found Chardin's painting 'peculiar; the contrast being so violent that it is nearly impossible to distinguish the subject.' Taine speaks of Delacroix as 'expressing his conceptions by vague spots of color.' In the 1860's Paul Mantz, one of the most distinguished critics of the time, wrote of Manet's painting as 'bizarre arrangements of color and not actually color itself.' The story of 1876 and the

Impressionists is too well known to need repeating. . . .

"One's own personal experience goes back to those first Salon des Independants exhibitions in Paris and the story remains the same—ridicule, lack of understanding and even violence. . . .

"There is a translation of a poem by Kalidasa written in 500 A.D. that says 'Established fame is not enough;

*Not all the new is wretched stuff.*

*The wise approve where'er they may;  
The fools repeat what critics say.'"*

## Chardin

One of the most important exhibitions of the present Paris season was that of Chardin's work which opened the art gallery in Baron de Rothschild's new playhouse, the Theatre Pigalle. Rothschild's own collection of 32 Chardins was the basis of the exhibition, to which were added loans from the national museums in Berlin and Stockholm, the Louvre and numerous private owners.

The New York Times: "Jean Baptiste Simeon Chardin, a carpenter's son who became a king's protégé, was born just at the

close of the seventeenth century and lived most of his life in that happy time before pre-Revolutionary woes spread misery of mind and being to the populace. His work was permeated with the spirit of domestic peace and felicity. His subjects were always simple scenes of family life or perhaps just objects which fell to hand, but were grouped with a feeling for harmony and proportion which few other artists ever displayed. He was perhaps the greatest painter of still life France has ever seen."

## A Wiggins Exhibition

Guy Wiggins is holding at the Art Gallery, Richmond, Ind., until Jan. 21, a one-man show of landscapes and still lifes. The first day there were 200 visitors, and one picture, "Manhattan Winter," was sold.

## Perdriat Exhibition Extended

Owing to its popularity, Helene Perdriat's exhibition at the Chambrun Galleries, New York, scheduled to close Jan. 11, will be extended to the 31st.

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## Help for Industry

Is the day coming when manufacturers will find it possible to call in an art adviser to give them pointers on how to beautify their products? Some encouragement for such an artistic utopia was given at a recent dinner of the Sales Managers' Club, Philadelphia, when Fiske Kimball, director of the Pennsylvania (or is it Philadelphia?) Museum, announced the establishment by an anonymous donor of an endowment fund of \$150,000, pending the raising of a general endowment of \$1,000,000, for the purpose of employing an art consultant for the manufacturers of Philadelphia.

According to Mr. Kimball, the art consultant will help promote commercial art displays and aid in applying artistic standards to all manufactured products that lend them-

selves to such treatment. "An article," he said, "that is pleasant to the eye is more easily sold and when sold is more satisfying because all the world reacts to beauty."

"Art and achievement of art represents something vital and it takes a man who is really alive to achieve anything of value in the way of art."

"Right at this time there is a revival in artistic achievement. For the last 30 years there has been little accomplished, for during that time only the old ideas have been followed. Now, new developments are coming. There is more vitality in the field of art today than at any time in recent history."

### Rather Inclusive

A genius is a man who can do almost anything except make a living.

—Boston Transcript.

## Washington Prizes

The 39th annual exhibition of the Society of Washington Artists is being held until Jan. 31 at the Corcoran Gallery of Art, Washington, D.C. Bennett Durand's "Portrait of Janet Spaeth" won the Society's bronze medal in portrait and figure composition; Margaret Fish's "Old Church on Hill," the medal in landscape and marine; Alexander B. Levin's "Window Light," the medal in still life; Louise Kidder Sparrow's "Commander Frederick B. Colby," the medal in sculpture; Renwick Taylor's "Up from the Sea," honorable mention in landscape and marine. Marion Cambell Hawthorne, Yarnall Abbott and Hans Schuler comprised the jury.

Most of the exhibition with a few additions will be shown at the Maryland Institute, Baltimore, Feb. 9 to Feb. 28.

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Ch. A. Girard, 1 Rue Edouard VII.  
Paul Guillaume, 59 Rue la Boetie.  
Marcel Guio, 4 Rue Volney.  
J. Herbrand, 31 Rue le Peletier.  
Lucas-Moreno, 28 Rue de la Victoire.  
Leon Marville, 16 Rue de Seine.  
Galerie Pierre, 2 rue des Beaux-Arts (Rue de Seine).  
Rotil, 134 Boulevard Haussmann.  
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J. Watelin, 11 Rue Auber.  
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### LOS ANGELES, CAL.—

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### SAN FRANCISCO, CAL.—

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Nathan Bentz & Co., 437 Grant Av.  
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Purnell Galleries.  
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Grace Horne's, Stuart at Dartmouth.  
Robert C. Vose, 559 Boylston St.

### ST. LOUIS, MO.—

Newhouse Galleries, 484 N. Kingshighway Blvd., St. Louis, Mo.  
Max Safran Galleries, Jefferson Hotel.

### BUFFALO, N.Y.—

Broderick, 436 Virginia St.

### NEW YORK—

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Frans Buja & Sons, 58 W. 57th.  
Caleo Art Galleries, 128 W. 49th.  
Corona Mundi (The Koeck Museum), 310 Riverside Drive.  
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G. R. D. Studio, 58 W. 57th St.  
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American School of Photography, 3601 Michigan Ave., Chicago, Ill.

Alexander Archipenko, 16 W. 61st St.

American Academy of Art, Dept. A.D., 1125 Kimball Bldg., Chicago, Ill.

X. J. Barile, 7 W. 14th St., N.Y.

Boston Museum School, Fenway Rd., Boston, Mass.

Calif. School of Arts and Crafts, Oakland.

Calif. School of Fine Arts, Chestnut and Jones, San Francisco.

Scott Carbee School, 126 Mass. Av., Boston.

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# Is William H. Johnson, Negro Prize Winner, Blazing a New Trail?



"Head of a Negro," Elizabeth Prophet.



"Generations," Albert Alexander Smith.



"Self Portrait," William H. Johnson.

William H. Johnson, Albert Alexander Smith and Sargent Johnson received the 1929 art awards of the Harmon Foundation, at the exhibition at the International House, New York. The three landscapes and three portraits of the first drew particular interest from the critics.

The *Herald Tribune*: "William H. Johnson's chief distinction lies in his utter and daring abandonment of the traditional concepts of art. His bold splashing of pea greens and coffee browns upon canvases labeled 'landscape' and the unlovely but humorous caricatures in his portraits may mean that he is blazing a new trail in art or that he is in a fair way to lose himself

in wayside jungles; only time and the mature judgment of art lovers will determine. One thing is sure—his work is distinctive. Albert Alexander Smith, another Harmon prize winner, on the other hand, has stuck to his knitting, so to speak, and produced some pictures that reveal a keen appreciation of the spirit and aspirations of his race."

The *Sun* was disappointed that so few of the subjects "might not have been done by white artists." Then on the other hand "there are three paintings in which one of the negro artists (Malvin Gray Johnson) has tried to capture the rhythm of the spirituals."

The *Times*: "Albert Alexander Smith is not very well represented, the cool Velasquez colors accompany creative effort that

seems far less spontaneous than before and conspicuously lacking in the former strength of original rhythms. Possibly he is staying abroad too long. In etching, on the other hand, he shows definite signs of progress.

"Instead of devoting themselves to material of true racial significance, so many of these artists waste their time over art school formulae."

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## French Pictures

"Painting in Paris," the third exhibition of the Museum of Modern Art, New York (Jan. 19 to Feb. 16), comprises about 100 paintings by some 25 French artists. Picasso, Matisse and Derain are represented with about 12 pictures each: Bonnard, Braque, Rouault, de Segonzac and Chirico, with about six each; Vuillard, Soutine, Dufresne, Laurencin, Gromaire, Dufy, Vlaminck, Friesz, Chagall, Leger, Lurcat, Fautrier, Kisling, Miro, Forain, Utrillo, Surville and Delaunay, with two or three each. All the paintings are borrowed from American collectors.

The exhibition by nineteen living Americans closed Jan. 12 with an attendance of 28,000. "Seated Nude" by Bernard Karóol and "Preparations" by Kenneth Hayes Miller were purchased from it and presented to the museum's permanent collection, Mrs. John D. Rockefeller, Jr., being the donor of the former and A. Conger Goodyear of the latter.

1,067,741 See Show

Total attendance for the exhibition of contemporary American sculpture which closed Jan. 1 at the California Palace of the Legion of Honor, San Francisco, was 1,067,741—the greatest for any art exhibition in the world. Works sold, not including those that are to be bought for museums, numbered 24. Several sales are still pending.

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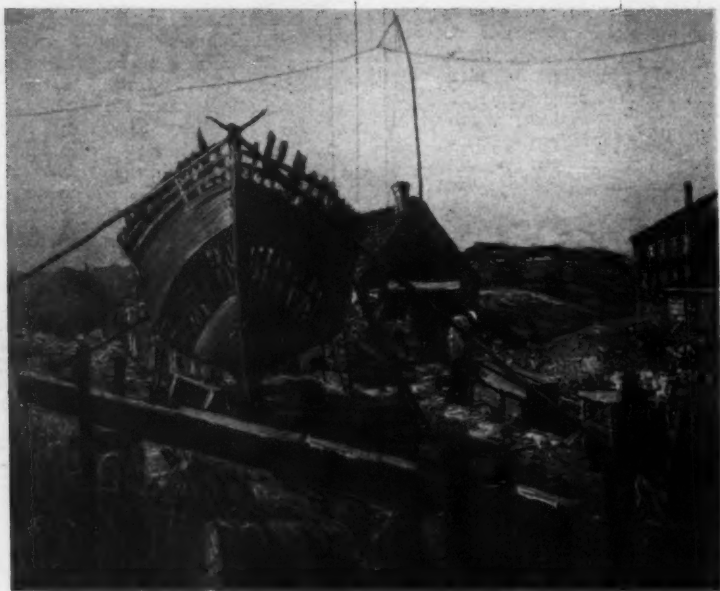
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PAINTINGS

OBJECTS OF ART



## Redfield, Not Expecting Praise, Got It



"The Boat Builder," by Edward R. Redfield.

When the Grand Central Art Galleries, New York, were arranging the present exhibition of 46 of Edward W. Redfield's paintings, the artist rather facetiously wrote to the management that he wasn't counting on getting much publicity, because: "I haven't anything to offer except a normal life and paintings that are too readily understood by the ordinary observer; no puzzle pictures and no bananas."

But Mr. Redfield got plenty of publicity of the most wholesome kind, from both the radical side and the conservative side of the camp. The Brooklyn *Eagle*, modernistic, said: "The paintings are convincing verification of the opinion long held by the writer that Mr. Redfield's work, in its straightforward, often sensitive realism, is not only typical of a clearly defined traditional form of Americanism, but, in common with all genuinely felt esthetic reactions to life when combined with technical mastery, con-

stitute a vital contribution to contemporary art." The modernistic *Post*: "He exemplifies the more familiar tradition of American painting, since he is first and last a landscape painter, depicting the American scene with directness, spontaneity and an unforced note of delight in each new theme."

The conservative *Herald Tribune*: "He is a forthright realist, objective in the last degree, but so vivid is he in the registration of truth that the sentiment as well as the tangible phenomena of his subjects find expression in his work. He is a master of his craft. Tree and ground forms are vigorously drawn, local color is accurately stated, and his picture is invariably well built."

THE ART DIGEST's New York office will gladly help you locate a particular painting or sculpture. Address: THE ART DIGEST, 9 East 59th St.



### EDWARD W. REDFIELD

The largest exhibition of the work of this virile and prolific painter ever shown

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## Skou's Death

Sigurd Skou, American artist, born in Norway, is dead in Paris. He was a pupil of Zorn and Krogh. Coming to America 15 years ago, he first did illustrating in Chicago, then became known nationally for his paintings, which were characterized by a bold, free style and highly keyed colors. The Milch Galleries of New York will hold a memorial exhibition.

## Springfield, Mo., Annual

The Springfield (Mo.) Art Museum is holding its 3rd annual exhibition of paintings, Jan. 10 to 24, in the Wilhoit Building. As last year, the pictures are from the Grand Central Art Galleries, New York, but this time are obtained through the American Federation of Arts.

The Museum has been incorporated less than two years and already has 250 members. It is supported entirely by private effort and enterprise. Its policy is to purchase a picture at each annual exhibition.

## Houston's Annual

The annual exhibition at the Houston Museum of Fine Art, sent by the Grand Central Galleries, New York, was featured at its opening, Jan. 11, by the personal appearance of seven of the artists represented—Bruce Crane, W. Elmer Schofield, George Wharton Edwards, Harriet Frishmuth, Leopold Seyffert, Walter Ufer and Guy Wiggins, in addition to E. S. Barrie, manager of the galleries. The exhibition continues through January.

## Milles Buys a Nagler

Carl Milles, distinguished Swedish sculptor, while on a visit to Dallas, purchased a painting by Fred Nagler from the Highland Park Art Gallery for his home in Sweden. Milles praised Nagler's work highly and termed him "the most sincere artist he had seen in America."

## The Independent Show

The XIVth annual exhibition of the Independents will be held this year, Feb. 28 to Mar. 30, at the Grand Central Palace, a substitute for the old Waldorf-Astoria roof garden. Dues of the Society are now \$6 and are receivable not later than Feb. 1.

# ROTIL

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## Vast Crowds See London's Italian Show

*"The Birth of Venus," by Botticelli.*

The exhibition of old Italian art at Burlington House, the finest collection of masterpieces ever brought together, is now on. The opening day saw 10,000 swarming through the galleries. At the end of the first week, the attendance had reached 40,000, as compared with 17,000 at the Flemish show, and 23,000 at the Dutch.

Not a great master has been omitted from the show, which presents, without a break, the progress of art in Italy from the XIVth to the XIXth century, inclusive. Almost all the public museums and galleries of Italy, spurred by Il Duce's blunt hint that he "would not encourage a refusal," contributed their finest pieces. The Vatican, which refused to break its rule against permitting its art treasures to leave the museum, is the only notable exception. Half the total number of works, 310, come from Italy. Of these 250 are old paintings.

Great Britain is the second largest contributor, more than 700 paintings coming from her private collections and another 50 from municipal and university galleries. Her great national collections were left practically intact. Among the masterpieces loaned by Americans are: Mantegna's "Judith," Joseph E. Widener; Botticelli's predella panels, city of Philadelphia; Ghirlandajo's "Portrait of Tornabuoni," Clarence H. Mackay; Tintoretto's "Portrait of a Moor," J. P. Morgan; Fra Angelico's "St. Francis in Ecstasy," Johnson collection.

From the point of public interest the outstanding picture, the "clou," is Botticelli's "Birth of Venus," from the Uffizzi, Florence. It has been called "one of the six greatest paintings. The critic of the London Times wrote: 'The sending of Botticelli's 'Venus' over the sea was surely one of the most charming compliments one great nation ever paid another.'"

Probably the most valuable painting is

Giorgione's "The Tempest," loaned by Prince Giovanelli. It is reported that the Prince was offered an enormous price for it by an American millionaire, but was unable to accept because the Italian government refused permission to export it, although he offered the nation half the purchase price.

"These masterpieces are so many ambassadors which speak the universal language of art," said the Milan *Corriere della Sera*.

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## New York Season

The veteran George DeForest Brush (born 1856) drew the longest reviews from the critics in January's first fortnight with a retrospective of all periods of his art at the Grand Central Art Galleries. Mr. Brush's first one-man show gave them their opportunity, and they sharply divided. William Alden Jewell in the *Times* handled his art viciously, while, of course, Royal Cortissoz of the *Herald Tribune*, gave it the highest praise.

In his remarkable review Mr. Jewell wrote: "From Gérôme's studio in Paris George DeForest Brush, like others of his esthetic persuasion, passed on to the inner courts of the Italian Renaissance. Futile to bother about the real spirit of the Italian masters of the fifteenth, sixteenth and seventeenth centuries; suffice it that one touch the hem of the garment and breathe in

rhythm with fashions then à la mode. Having eagerly absorbed it all, remembering ever the precepts of Gérôme, one might return again to the Western wilderness and paint. Or, if one found it more congenial, one might remain in Italy and paint. The metamorphosis was now complete. It worked! And if any rebel dare lift his voice to cry out against art that betrays (or let us say politely snubs) its own epoch, one need only, with a graceful gesture, indicate the Pre-Raphaelites. Unquestionably, it worked.

"Today, at the Grand Central Galleries, entering the room in which most of the more important Brush canvases are hung, you may exclaim: 'Why, this is surely the Uffizzi!' Nor will any attendant, if he be a reasonable man, put you out for it. Right in his own family circle George DeForest Brush found all the human material—all in the way of models—he needed. Even the mighty Italians painted their wives

and children. But for a modern it was, of course, essential that these familiar figures be transformed into figures of the past. Everything must conform to the ideals of Ghirlandajo or Botticelli or Raphael or—oh, the range was extensive, and one need not stick to one master, even to one school of the Renaissance, so long as one didn't do violence to the ideals of M. Gérôme or Mr. Abbott or—if it be not going too far—the Pre-Raphaelites of England. True, there was a good deal that had to be kept in mind, or at the tip of one's brush. Still, it worked.

"Occasionally the hand might tremble a little; the tool refuse with quite the wonted obedience to function—especially when, obliquely, one became intermittently aware of what some of one's contemporaries were doing; men who had never rung Gérôme's doorbell or sought the golden courts of Italy. Never mind. That does not often happen. And there is always the authenticity that a Florentine frame can lend.

"Ah, yes, and when a modern scamp raises his voice against this reincarnate splendor, there are all those magnificent North American Indians to be pointed to!

"Let not your heart be troubled, neither let it be afraid."

Helen Appleton Read in the *Brooklyn Eagle* wrote: "It is somewhat saddening exhibition to those of us who once responded to the gentle enchantment of his sweet-faced American madonnas and golden-haired children. . . . The pictures no longer exert this spell. The charming sentiment is there but there is a curious lack of solidity and form, and the color, remembered as glowing and rich, is thin and often merely pretty. Even the draughtmanship, which was a tradition with the student of 20 years ago, seems a trifle feeble and inept."

Mr. Cortissoz devoted more than two columns to the show. He said that Brush's "fundamental merit" lies in "a sterling type of draughtmanship and a closely pondered feeling for form." Taking up the Gérôme derivation, he said: "Brush's are as rich as some 'fat' lacquer, dense but not opaque, altogether full and rich. The simple yet curiously dramatic design would have met with Gérôme's approval. He would have felt that his pupil was following attentively in his footsteps. But as he apprehended the beautiful, almost unctuous, tonality in the sylvan background he would have wondered perhaps if Brush had been looking at the

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\* \* \*

New York has a new place for the exhibition of contemporary art, the Murai Gallery at 47 West 52nd St., and the *Sun* called its first display "a brave showing. There is evidence on all sides of a definite ideal—an intention to insist only that the artist hold true to his individual reactions to the life around him, or to his inner promptings if he is one of those rare persons who has any worth while." The artists ranged "from George T. Hartman, whose feet are very firmly set on our common earth, to Emanuele Romano, for whom the visible world

furnishes only symbols to be used or transformed, as fancy dictates."

\* \* \*

Jacques Mauny, cosmopolitan Frenchman, who speaks English like a native, exhibited paintings and gouaches at the De Hauke Gallery. He is both a writer and an artist, and has a strongly satirical bent. The *Post* said: "He displays a quick intelligence, a facility to seize upon any phase of contemporary life and find in it the leit-motif for his witty comment. He does, indeed, belong, as Albert Gallatin states in the foreword, 'very distinctly to the post-war period,' but one feels that he is more independent of its artistic formula than its intellectual pattern." The *Sun*: "His painting is unwinkingly intellectual. It is intentionally of the period." Several pictures done in this country, among them a satiric 'American Family' and a 'Baseball Game' drew approval from the critics.

\* \* \*

"An array of sensuous beauty" was what the *Post* called the exhibition of "Heads and Flowers" by A. Walkowitz at the Downtown Gallery. "The flowers, painted in oil on paper, have translucent qualities of texture in their luscious colorings. The heads are carried out in pastel and modelled with a sort of sculptural quality, yet each and all are imbued with a poetic feeling and endowed with enchanting color. It is astonishing to come upon such a change of mood and viewpoint in the work of a painter."

\* \* \*

The recruiting of new and younger artists to the membership of the National Association of Women Artists and Sculptors added a decidedly fresh, vital note to the annual exhibition at the Fine Arts Building, according to Margaret Breuning of the *Post*.

"Looking around these walls it is possible to realize how many of the members are freeing themselves from formulas and seeking for more personal expression." This is due, in part, to the difference between masculine and feminine psychology. "If the 'female of the species' is not more deadly than the male, she is much more adaptable and more open to a general reconstruction of ideas and habits."

\* \* \*

The *Sun* considered Robert Hallowell's exhibition of "Oils and Water-Colors" at the Ferargil Gallery "striking—even impressive. In his water-colors in particular Mr. Hallowell carries off the effect with an assurance and an easy command of his medium that are in themselves vastly fascinating."

The *Post*: "The entire at-homeness of the artist with his medium is apparent in all the canvases. There is no assertiveness in the use of pigment to prove that he is familiar with it; rather the handling is suave and unmannered."

\* \* \*

A. G. Warshawsky, an American who lives in France but is a frequent exhibitor in his own country, held an exhibition, mainly of figures and landscapes, at the Newhouse Galleries. The *Herald Tribune* said he could paint a Breton peasant "quite cleverly, but he does so in conventional style and does not obliterate the memory of divers practitioners who have done much the same thing before him. When he paints the high-piled tenements beside a French river and reproduces the light flung across their old tiled roofs he does something more personal and does it remarkably well." The *Sun* paid this tribute: "His work is as substantial as that of the great classicists, and as modern as the best of the modernists."

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## Symons Is Dead

George Gardner Symons, best known for winter scenes and seascapes, is dead at the age of 65. He began his long and fruitful career at the Chicago Art Institute. National recognition began in 1910, when he won the Evans prize at the Salmagundi Club. Among his principal works are: "The Opalescent River," with which he won the Carnegie prize at the National Academy, now in the Metropolitan Museum; "Winter Sun," in the Chicago Art Institute; "Snow Clouds," in the Corcoran Gallery; "Sorrow," in the Cincinnati Museum.

One critic has said of Symons' work that he "brought to conventional, almost trite, subjects a power, a clarity, a persuasiveness that each canvas was painted from the original impetus of a direct communication with nature."

### \$40,000 Reward Offered

Lloyd's has offered an award of \$40,000 for the recovery of Sir Anthony Van Dyck's "Concert des Anges," which was cut from its frame while in transit from its Belgian owner, M. Bechbach, to the Godfrey Phillips Galleries, London. The stolen picture, depicting the Madonna and Child surrounded by angels, has been estimated to be worth about \$150,000.

### The Davies Memorial

The Metropolitan Museum will hold its memorial exhibition of the works of Arthur B. Davies, Feb. 17 to March 30. About 100 oil paintings, as well as water-colors, drawings, rugs, tapestries and carvings will be included.

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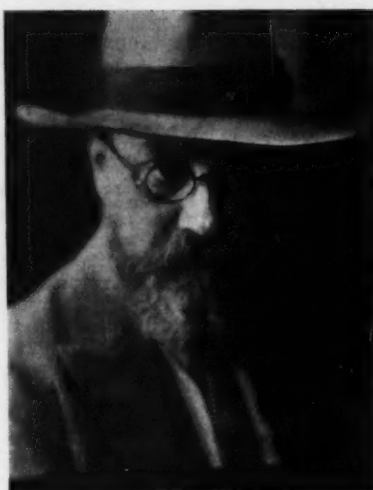
by

Old and Modern Masters

4, Rue Volney

PARIS

## Matisse Is Coming



Henri Matisse.

Henri Matisse, who, without doubt, is the world's leading "modernist," has been appointed a juror for next fall's Carnegie International (the 29th). He is coming over here, and he is going to be given receptions, and be interviewed, and he is going to be an "event." It will be remembered that his "Still Life" was awarded first prize at the 26th Carnegie International, which was the first official award Matisse had ever received.

Carnegie Institute sent THE ART DIGEST a photograph of Matisse which is herewith reproduced. He looks like a statesman or an author, and not in the least like the hated "wild beast" whom Alfred Stieglitz introduced to America nearly two decades before he established his present "American Place" (509 Madison Ave.), where he is

now showing John Marin. The last syllable of his name used to be pronounced with a long drawn sibilant sound, that sounded like a "hiss."

But for all his virile appearance, Matisse is an elderly person. He was born in 1869, and that makes him 60. He tried law, then took up painting and studied under Bonguereau, Gérôme and Gustave Moreau (!!!). He copied old masters in the Louvre, studied the Impressionists, then became, with Derain, Vlaminck, Friesz and Dufy, one of the group known as *Les Fauves* (The Wild Beasts).

As soon as Matisse was awarded first prize at Carnegie, a story was printed that he had renounced modernism in an address to his pupils. He cabled back: "In the first place, I have no pupils. I live alone, not tutoring anybody. Secondly, though I am considered a modernist, I have never abandoned the traditions of painting. I believe the present rumor was started by persons who feared or resented the reaction on American art when my 'Still Life' was unanimously awarded the first prize in the Carnegie exposition. My belief in my painting, my ideal, is unchanged. Perhaps others are trying to change it for me since the prize was awarded."

### Raymond Jonson's Rhythms

During January, Raymond Jonson is holding an exhibition of his recent work in the Santa Fe Art Museum. The feature of the show is a trilogy of compositions derived from the Grand Canyon. Mr. Jonson's effort in this group was to establish rhythms that would bind the three canvases into a triptych and at the same time keep each unit a complete rhythm in itself.

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## Masonic



*Masonic Doors, by Karl F. Skoog.*

The Grand Lodge of Indiana had charge of the dedication recently of a pair of bronze doors for the new Masonic Temple at Goshen, Ind., designed by Karl F. Skoog of Boston and donated by Haines Egbert. A great Masonic procession was held, coming to a halt before the Temple, which fronts the public square.

The bronze doors, weighing nearly a ton, are twelve feet high and six feet wide, and are symbolic of freemasonry. The left panel

symbolizes "Light" and under it is the legend: "And God Said Let There Be Light and There Was Light." The right panel symbolizes "Charity," and the motto is: "What Ye Do Unto the Least of My Brethren Ye Do Unto Me." They were cast by the Yorkville Foundry, New York.

## Santa Cruz Annual

The Santa Cruz Art League will hold its third annual state-wide exhibition of California art from Feb. 1 to Feb. 16. Oils, water-colors and pastels are eligible, and all works must be sent to the Santa Cruz Art League, Beach Auditorium, Santa Cruz, Cal., between Jan. 24 and Jan. 26. The jury of selection and award is composed of Josephine Blanche, Arthur Hill Gilbert and Myron A. Oliver. The prizes this year are: Oils—first, \$200; second, \$150. Water-colors—first, \$100; second, \$50. Pastels—first, \$35; second, \$15. Popular prize, \$50.

The first Santa Cruz annual was financed by S. Waldo Coleman. The second was financed by the League, but Mr. Coleman provided \$1,000 for prize money. This year, to test the permanency of the venture, he left it to the League both to finance the show and provide prizes.

When last year's exhibition was over, a selection of works by 36 of the exhibiting artists was sent on tour. It is being exhibited during January at Portland under the auspices of the Oregon Society of Artists. Next it will be shown at Corvallis, Oregon.

This year will be the test as to whether the "Santa Cruz Show" has become "an institution."

## Los Angeles Buys a Morgan

Theo. J. Morgan's "Long Point Light House" has been acquired by the Los Angeles Museum for its collection.

## Booth's Matisse



*"Still Life," by Henri Matisse.*

George Booth of Detroit is mainly interested in Gothic art. He is the founder of Cranbrook. His brother, Ralph Booth, is one of Detroit's firm supporters of modern art, both as president of the Detroit Institute of Art and as the creator of a private collection of modern masters. Doubtless the brothers, at that, have a good understanding.

Ralph Booth has just purchased from the Reinhardt Galleries of New York Henri Matisse's "Still Life," which he has added to a collection that is rich in works by such men as Gauguin, Cézanne, Ségonzac, Derain and Picasso. He takes as much pride in these as he does in his old masters, of which he has a notable collection.

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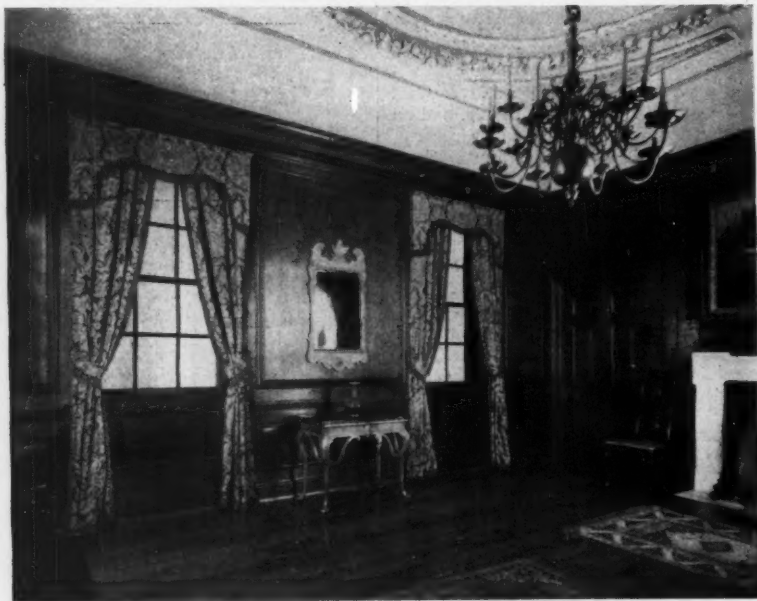
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## In the Realm of Decoration and the Antique

### St. Louis Museum Opens Period Rooms



*Room from Wingerworth Hall. Queen Anne. About 1710.*

The City Art Museum of St. Louis has recently installed four original panelled rooms, three English and one French. Reproduced above is the Wingerworth Hall room, removed from Wingerworth Hall, Derbyshire, and built during the Queen Anne period, probably by James Smith of Warwick. It typifies the product of the English craftsman working under the influence of Sir Christopher Wren, the architect of St. Paul's. The furniture is a group exceptionally representative of the best

cabinet work of the period when walnut had succeeded oak as the popular wood.

Another, the Pomponne Salon (about 1725) was removed from the ancient residence, the Hotel de Pomponne, at the corner of the Rue des Petits Champs and the Rue d'Antin, Paris, not far from the Opera. It exemplifies, perhaps, the most interesting period of French XVIIIth century design, the transition between the Regency and full Louis XV styles. The ornament recalls the published designs of the younger Blondel and Nicholas Pineau, although the actual designer is unknown. The over-door and over-mirror paintings are attributed to Charles Antoine Coypel, a leading decorative artist of the time.

The Pinknash Park room is English, Jacobean, early XVIIth century, and was taken from Pinknash, near Gloucester,

probably built at the order of Sir John Bridgeman, owner of the estate. Its ornament and design is typical of the Elizabethan tradition, which remained in vogue in the west of England through most of the XVIIth century. Original furnishings of the XVIth and XVIIth centuries have been used to recreate the atmosphere of a room of the last years of the reign of "Good Queen Bess."

The Charlton House room, removed from a mansion near Greenwich, Kent, England, is a gift of Joseph Pulitzer in memory of Elinor Wickham Pulitzer. It belongs to the period of George I, about 1725, when design was largely under the influence of William Kent and James Gibbs, the latter a pupil of Christopher Wren. It is furnished with original examples of furniture of this period.

#### Ship Model, \$11,000

A dockyard model of H.M.S. *Burford*, Admiral Vernon's flagship at the capture of Porto Bello, brought \$11,000 at a recent Sotheby auction. Considerable American interest is attached to this ship, for Lawrence, George Washington's eldest brother, served on it as a lieutenant under Vernon. The model is believed to be the only one known of this type, of which but ten were made.

#### A Rare Embroidery

The Metropolitan Museum has acquired one of the rarest known examples of medieval embroidery—an altar cloth originally from the Premonstratensian Convent of Altenberg-on-the-Lahn, Germany. It was exhibited at Düsseldorf by Prince Solms-Braunfels in 1880 and was until recently in the Ikle collection at St. Gall, Switzerland.

THE ART DIGEST'S New York office will gladly assist readers in locating any desired antique object, or in solving their problems of decoration.

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## Decorations

### Boston Treasure



*Japanese Bronze Vase, 754 A.D.*

The Boston Museum of Fine Arts has added to its collection of Japanese art of the Tempyō Period a bronze vase, the gift of Mr. and Mrs. Frank Gair Macomber, who acquired it nearly 30 years ago. Two inscriptions cut on the outside of the basal ring, which read, respectively, "The Great Gold Hall of Hōkōji" and "Cast in the third month of the sixth year Ko-go of the Tempyō-shōho era," corresponding to A.D. 754, show that the vase once adorned the Great Golden Hall of the Buddhist temple Hōkōji, said to have been founded in Asuka in 588 and later re-erected in Nara in 718.

Kojiro Tomita, curator of Japanese art, writes in the Boston Museum's *Bulletin*: "The Tempyō Period is one of the principal epochs in the history of Japanese art. The splendor of this 'Period of Heavenly Peace,' which extended, roughly, from A.D. 710 to 781, is abundantly reflected in the treasures of the Shōsōin and in several Buddhist temples with their statues and ritual objects, virtually all centered in the ancient city of Nara and its vicinity. But beyond this comparatively small area, even in Japan opportunities to see the relics of this period are few, and in the countries outside the Island Empire almost none. . . . Under these circumstances, the bronze vase, bearing the name of the temple Hōkōji and the date of execution, is to be much prized as perhaps the only object now extant definitely known to be from this temple."

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## Among the Print Makers

### National Museum Presents Desert Prints



*"The Edge of the Desert, Arizona," by George Elbert Burr.*

The National Museum, Washington, is in the middle of another season in which its graphic department presents American etchers to the art lovers of the capital. In January it is showing the work of George Elbert Burr, whose fame is based on his interpretations of the American desert and of trees. Fifty prints selected from the nearly 300 he has produced make up the show, and the prices range from \$15 to \$75, the latter for certain trial proofs. It is rumored among publishers that a book will soon be brought out on Mr. Burr's art. A native of Cleveland, Ohio, the artist first worked as an illustrator, and afterwards got priceless training by making 1,000 illustrations for the catalogue of the Heber Bishop collection of jades and

bronzes. Five years in Europe followed, and then came his move to Denver, where his career really started. He made trips into the desert, and soon the art world began to take notice of his interpretations of it. Now he lives in Phoenix, Ariz.

### Chicago Etchers' Show

The 20th annual international exhibition of etching under the auspices of the Chicago Society of Etchers in the Art Institute, Jan. 30 to Mar. 9, will have a record number of entries, according to Bertha E. Jaques, secretary.

THE ART DIGEST's New York office will gladly look up any print desired by a reader. Address: THE ART DIGEST, 9 East 59th St.

## Guelph Treasures

The former reigning Duke of Brunswick, son-in-law of Kaiser Wilhelm, has sold the famous Guelph Treasures, collected by the Dukes of Brunswick during the middle ages and kept intact by their descendants to the present day, to a syndicate of art dealers for approximately \$2,500,000. Goldschmidt Galleries, an American firm, is one of the members of the syndicate, the other purchasers being Z. M. Hackenbrock and Z. Rosenbaum of Frankfurt. It is planned to show the collection in Europe first and then bring it intact to the United States for exhibition.

The treasure consists of 82 objects, principally of the Byzantine and Romanesque periods, the most notable of which is the reliquary in gold, ivory and enamel, brought back from the Crusades by Duke Henry the

Lion. Many examples of goldsmith's work of the early middle ages are included. The collection remained at Hanover until the French invasion in the early XIXth century when it was removed to England. George V, last King of Hanover, had a special museum made for it, where it remained until after the war of 1866 when the family lost its power. The dethroned King had it removed to Vienna. At the outbreak of the World War the treasure was transferred to Switzerland for safe keeping. Here it is at present located.

The present Duke answered the protests against the treasure passing from German possession by stating that the only alternative would be the settlement of the dispute over the "Guelph Fund," a sum assessed as compensation when Hanover was absorbed by Prussia in 1866 but withheld by Bismarck to combat "Guelphist propaganda." Since the government refused to acknowledge the fund, the Duke was forced to sell the treasure in order to pay the former court officials, retained in his service, and continue the pensions of others.

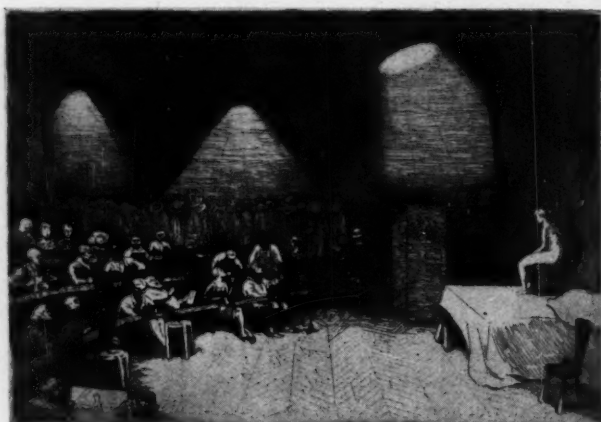
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## Among the Print Makers, Old and Modern

### Brooklyn Society of Etchers Opens Its Show to Modernists



"Soir de Fête, Italie," by Herman A. Webster. Awarded the Henry F. Noyes Prize.



"Croquis Class at the Academie Colarossi," by Polly Knipp Hill. The Nathan I. Bijur Prize.

The New York critics gave high praise to the Brooklyn Society of Etchers for venturing into modernism at its fourteenth annual exhibition at the Brooklyn Museum—modernism, the stranger, according to the *Times*, "who has stood outside, not too obsequiously, awaiting the inevitable turn of opinion."

The Brooklyn *Eagle* said: "Print shows are frequently dull, uninspired affairs going on their own momentum, the direction apparently content to gather exhibition material merely by sending out notices and hanging what comes in. Unless the direction keeps its fingers on the pulse of the print world, so to speak, the exhibition soon ceases to be in any way representative of contemporary expression in these mediums."

"The annual exhibition of the Brooklyn Society of Etchers has of late years been content to rest on the laurels it gathered 14 years ago through having been the pioneer

society of its kind and at that time representative of the best trends in American etching. The point of view exemplified, as was true of all organizations at this time, was primarily academic, and many of the leading spirits in the organization have remained recalcitrantly so, even after the validity of the liberals' claim for consideration had been well established in other mediums.

"It was inevitable, once it was recognized that the society was losing ground, that its founder and present secretary, John Taylor Arms, the well-known etcher, should take the matter in his own hands in order to circumvent this tendency to academic atrophy. The present exhibition attests the success of his efforts. It is unquestionably the liveliest, most liberal collection of etchings that the writer remembers having seen on exhibition in this country.

"Mr. Arms has made the present collection liberally representative of all schools and

tendencies. To insure a representative group, Mr. Arms has, as it were, tracked down every lead as to new talent. . . . The younger generation looks upon etching as only another medium with which to set down its reaction to life. The medium is not regarded as an end and aim in itself."

The prizes were awarded as follows: Mrs. Henry F. Noyes prize for the best print, Herman A. Webster, "Soir de Fête, Italie"; Kate W. Arms memorial prize for the best print by a member of the society, John W. Winkler, "Waterloo Bridge"; Nathan I. Bijur prize for the best print by an exhibitor not a member, Polly Knipp Hill, "Croquis Class at the Academie Colarossi, Paris"; John Taylor Arms prize for the best print by an exhibitor not yet 25 years old, Andrew Vargish, "Mac-Daniel's Barn."

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## In the Realm of Rare Books and Manuscripts

### Gladstone's Letters

Lord Gladstone and Henry Gladstone, last surviving sons of the great statesman, have made a gift to the British Museum of the entire collection of Gladstone papers in Hawarden Castle, with the exception of certain documents of purely family interest. Included are several hundred portfolios of letters, covering Gladstone's early life as well as his political relations throughout his career. The earliest were written in the reign of William IV and the latest within less than a decade of the accession of Edward VII. Some will be immediately turned over to the museum; others will be kept at Hawarden until the sons' deaths.

An indication of the richness of the collection may be gathered from the fact that King Edward and Queen Alexandra, when Prince and Princess of Wales, George V, the Tsar of Russia, Prince Bismarck, Matthew Arnold, Robert Browning, Signor Crispi, Huxley, Jowett, Keble, Charles Kingsley, President Kruger, Lord Lytton, Li Hung Chang, Lord Lister, Longfellow, Lord Tennyson, Lord Macaulay, Sir J. Millais, Lord Morley, Napoleon III, Cardinal Newman, Florence Nightingale, Charles Spurgeon, Charles Dickens, Thackeray, Tyndall, G. F. Watts, the first Duke of Wellington, Samuel Wilberforce, Wordsworth, Dr. Doellinger, Delane, Herkomer, Garibaldi and Lord Roseberry appear among Gladstone's correspondents. In fact it would be hard to find an omission of any great name of the Victorian era.

"Mr. Gladstone was a prolific writer of letters," said the London Times in an editorial. "Those who are old enough will remember that the standing jokes about him were the shape of his collars, his prowess in felling trees, and thirdly his Vallombrosan showers of postcards upon the writers of the innumerable books which he had enjoyed reading. Graver matters than that will be the subject of most of this correspondence; and the enormous energy and fertility of his intellect, of which the postcards were a faint indication, will doubtless be pretty fully revealed.

"Gladstone was a great figure in the history of his time; and the British Museum is the proper place for his correspondence. But because Gladstone was a great figure, it does not follow that the fine example set by his sons is to be followed only by the descendants of great figures. In the literary history of this year there is perhaps no more prominent feature than the strong

and consistent efforts made jointly and severally by learned bodies to stop the loss of written records through neglect or wanton destruction.

"It may only be hoped that in future no holograph letters of Oliver Cromwell will be found blown about the gutters of Piccadilly, no letters from the King-Maker tucked away in bundles marked 'Of No Importance.' In those last words, indeed, lies a capital danger. Some owners of papers are too impatient and some too ignorant or heedless to take care of them; but other owners are too humble. They are not *atavis editi regibus*: they have no great statesmen, warriors, Churchmen, in their family tree; and therefore, they imagine, their records can be of no importance. It is a safe rule that every scrap of paper written upon is of some importance until the owner has been assured by expert advice that it has none."

### Sentimental Journey, \$750

"A Sentimental Journey Through France and Italy" by Laurence Sterne brought the top price of \$750 at a sale of rare first editions by the American Art Association, comprising a portion of the library of Albert B. Ashforth, Jr., New York. The 183 items brought \$12,051.

A first issue of Dickens' "A Christmas Carol," in the original brown cloth, sold for \$600. Goldsmith's "An History of the Earth and Animated Nature" went for \$455 and Chesterfield's "Letters to His Son" for \$450.

### A Gutenberg Bible

The New York Times reports the sale of a Gutenberg Bible belonging to the Catholic seminary at Pelplin, Poland, to an American for \$110,000. The Bible, said to be one of only ten known to exist, had been kept since the XVth century in the library of the Bernardine Monastery in Lubawa and was only recently moved to Pelplin. A protest has been sent by the Council of Polish Bibliophiles to the Ministry of Education against its exportation. Whether the government can act now remains to be seen.

### Washington's "Unpublished"

The Washington Bicentennial Commission is planning to bring out for the celebration in 1932 an edition of George Washington's works, including more than 5,000 of his unpublished writings, comprising his general orders as Commander-in-Chief during the Revolution and personal letters of interest to historians.

### A Bequest of Music

Under the will of Alexander Lambert, a collection of Gregorian chants, musical manuscripts and rare letters from composers and musicians has been bequeathed to the New York Public Library.

### Broomhill Library

The second part of the library of Sir David Goldsmid-Stern-Salomons, known as the Broomhill Library, will be dispersed the afternoon and evening of Jan. 29 and the afternoon of Jan. 30 at the American Art Association. Color plates, sporting books, sets of rare periodicals mainly illustrated by Cruikshank, and first editions make up the catalogue. There are more than 30 Thackeray items, mostly first editions, some extra-illustrated. Also included is a first issue of Boydell's Claude Lorrain, the "Liber Veritatis," a collection of 300 prints after the original designs by Claude, in four volumes, belonging to the Duke of Devonshire.

Other features are: more than 1,000 etchings of the antiquities of Greece and Italy, contained in a complete set of Piranesi's etchings; a complete set of the rare, humorous periodical, "Quizzical Gazette Extraordinary! ! ! and Wonderful Advertiser," April, 1819-April, 1928, with some woodcuts by Cruikshank; a first issue of Charles Westmacott's "The English Spy—an Original Work, Characteristic, Satirical and Humorous," containing 71 colored aquatint plates by Cruikshank, Rowlandson, etc.

### Gage's Letters

William L. Clements has purchased and will bring from England the correspondence and military records of General Sir Thomas Gage, for 12 years Commander-in-Chief of the British forces in America. The collection, which includes about 20,000 items, will be given to the Clements Library of the University of Michigan. Gage is best remembered as the British commander at the battle of Bunker Hill.

According to the *Christian Science Monitor*, the documents are rich in material bearing on the long period of unrest and agitation in the colonies which led up to the actual declaration of war. To Gage came hundreds of letters during the years preceding the Revolution, covering every phase of American life. These he kept with the greatest of care and also preserved office copies of all his own correspondence in answer to them.

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## The News and Opinion of Books on Art

### "Art in Industry"

A survey made in 1920 at the instigation of the National Society for Vocational Education into conditions of industrial art in America found expression in "Art in Industry" by Charles R. Richards, the second edition of which, further adorned by some 50 plates, 20 of them in color, has just been published (New York: Macmillan Company; \$2.50). In it Prof. Richards gives a clear and impartial analysis of the problems which confront the manufacturer who endeavors to inject beauty into his products.

Its studies are limited to those industries in which design plays a part. Representative establishments dealing with textiles, costumes, furniture, lighting fixtures, ceramics, wall paper and printing furnish the source for an interesting discussion on the place of design in industry. Also, some idea of the training, work and salaries of designers gives the book a practical value. In addition to the business firms making use of applied design, the leading schools offering training in it are dealt with in the second section.

Margaret Breuning reviews it in the *New York Post*: "In discussing the place of art in industry, there is always the old and never solved question of the hen and the egg. Shall the public be educated to demand a higher level of artistic output before they know what it is, or shall the manufacturer seek to raise the level of taste by placing such goods on the market for the consumer, who will behold, buy and, one hopes, delight in them. Probing through the many industries surveyed, one might conclude that the ultimate desideratum of obtaining a higher level of artistic product in industrial output is better design. . . .

"This fascinating survey sets forth in the most practical and straightforward

manner the situation in this country and abroad and also constructively suggests possible ameliorations of such an unfortunate state of affairs in the most aggressively rich country in the world."

### "Child Artist"

For those interested in tracing the development of a young artist up through early phases, "Drawings and Paintings by Joan Manning-Sanders" (W. E. Rudge, New York; \$9) will be of value. Miss Manning-Sanders is but 16 years old, yet has already exhibited in the Royal Academy. According to the critics she promises much for the future. The book contains reproductions of her work from the age of ten, with a critical discussion of its value by R. H. Wilenski.

It has been said of Miss Manning-Sanders that she shows an excellent grasp of the technical requirements of her craft. "The drawing is always meticulous and the composition carefully, if unoriginally, balanced. Her eye is keenly observant; she notes color variation, surface differentiation and texture. Describing with her brush the specific details of a scene, she leaves out not so much as the dirty finger-nails of her 'Young Andrew.' But she has not yet learned to make her painting meaningful; to enrich it with her own actual and imaginative experience.

"The next few years will be important ones in Miss Manning-Sanders' career. She will either become an original artist or a member of the Royal Academicians."

### California Art History

The art history of California, from the coming of the early Mexican portrait painters to the state's present art activities, has been written by Arthur Millier in one chapter of 11,000 words, "Growth of Art in California," and incorporated in Frank J. Taylor's book, "Land of Homes," one of the "California" series (Los Angeles: Powell Publishing Co.). Due to the short space allowed, Mr. Millier concentrated on the years up to 1900, "seeking to preserve and correlate those parts of our art story that are the most difficult to find." This is probably the first time that this data has been arranged in a chronological record under one heading.

"It was my hope," wrote Mr. Millier, who is art critic of the *Los Angeles Times*, "that this chapter might prove an authentic background against which the future art historian who plans a more comprehensive record might depict the lives and works of the more dominant creative artists at work in California today."

### "Art in Mississippi"

A home talent book that does not look the part is the "History of Art in Mississippi," published under the direction of the Mississippi Art Association and under the editorship of Mrs. L. V. Sutton, Jackson artist. Data for the work was compiled through the collaboration of members of the Art Study Club of Jackson. Besides painting and sculpture, chapters are devoted to southern architecture, handweaving, Indian crafts and art education.

### Advertising Art

"The Eighth Annual of Advertising Art," (Book Service Co., 15 E. 40th St., New York; buckram, \$7.50) featuring the eighth annual exhibition of the Art Directors Club last spring at the Art Center, New York, furnishes a clear record of what is happening in the field of commercial art and shows the latest tendencies in design and color of both modern and conservative artists. It contains 370 illustrations, 50 of which are in color.

To qualify for a place in these annuals, advertising art does not have to prove its efficiency in selling goods but must simply be "good art," a merit which defies analysis in this as in other fine arts. In arriving at their selections the members of the jury asked themselves these questions: Is it original in conception? Does it arouse genuine enthusiasm? Is it in good taste? Does it tell a story in an eloquent, poignant or a dramatic way?

Peirce Johnson, chairman of the exhibition committee, writes in the foreword: "It has been said of the craft of writers, there are no stupid subjects, there is only stupid writing. Likewise of illustration; it is up to the art director and the artist to take the everyday subject, apply his thought to it and lift it out of mediocrity. Artists cannot do this by copying the surface tricks of other artists. When a work of art is stimulating, it must have in it something which we recognize as peculiar to its creator."

### A Collection of Materials

Several important additions have been made to the recently started permanent collection of materials on the graphic arts at Lawrence College, Appleton, Wis. Ruth Bigelow Winston, curator, announces the following gifts: 14 Helen Hyde wood block prints, with the complete set of blocks from which one print was made; etchings by Max Pollak and Bertha Jacques; set of etching tools and an etched plate from Hugh Fisher; and a lithographic stone by C. A. Seward, with a complete set of tools, an illustration of each step and a print made from the stone.

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## A Review of the Field in Art Education

### Suppressing Pride

Alexander Hogue, writing in the *South-west Review* under the heading, "Some Opinions of an Opothegmatic Artist," gives Victor Higgins' ideas on the subject of art instruction as set forth during an interview in his Taos studio:

"Higgins had been impressed by the small number of successful artists who manage to rise to the top of the vast tide of students constantly flowing from the art schools of today. Under present systems the fine arts are over-stressed and the extensive field of the applied arts is barely scratched. Such methods tend to expand the ambitions of the students by instilling a false pride which causes them to look with disdain upon any one who is making a big success in the applied arts. Yet only a negligible number are capable of assimilating this false pride and doing something noteworthy. These are not only technically proficient—they have something to say.

"Although the fine arts potentialities of the majority are negligible to begin with, they themselves never realize it, but go through life starving and laboring under the delusion that they have an art contribution for the world. These could have been happy and prosperous had they allowed their technical proficiency a practical trend.

"The Higgins' ideal for the future art school (it is shared in some variation by most successful artists) is a school from which fine arts courses have been almost entirely banished and in which every phase of applied design is thoroughly taught by competent designers. Graduates from such a school would be capable of making a good living in the interim between school and the possible establishment of a name as painter or sculptor. 'It is an evolutionary process by which each student advances according to his ability, each seeking his own level without any misgivings. Only those who were innately capable before entering school will outgrow the applied arts and gradually

turn to painting and sculpture. The artistic health of the country would then be much more hardy. Don't forget that Michelangelo was once a stone-cutter.'

"Higgins is constantly apothegmatic. 'What one does with knowledge is what makes one an artist. Knowledge is paramount. The demand of the future is that painters do something with their knowledge, not just settle into one formula for one subject. There is no formula in art. A teacher cannot impart his personal conception.'

"A young painter who is too insistent upon one revolutionary way of doing a thing, provided he does not outgrow the tendency, will soon become so obsessed with the idea that he will end up a formula painter of the most lamentable type.

"An artist cannot be a stranger to a country if he would paint beneath the surface. He must feel the confidence of familiarity if he is to add vitality and originality to the interpretations of his country.'

"The public should not be unmindful of the fact that a good old master was good

when it was painted, and that by the same token a good contemporary is worthy of contemporary support. 'A good thing is good and a bad thing is bad at any time—age has nothing to do with it. It would be safe to say that if Americans used the same judgment in banking investments as in art investments, the nation would have been bankrupt long ago.'

### Phoenix Institute's Show

The Phoenix Art Institute held until Jan. 4 its annual exhibition of student work. The work shown was from the costumed figure and life classes, composition, color, portrait, illustration, commercial art, still life and from the general course of the institute. Charles Livingston Bull, Gordon Stevenson, Franklin Booth, J. Scott Williams and Walter Beach Humphrey gave lectures and demonstrations on the various phases of art. Lauros M. Phoenix announced the awards.

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## Controversial

Vernon Blake in a letter to the editor of the London *Observer* advocated the practice of permitting school children to draw according to their own fancy for a number of hours each week. Other letter writers (plentiful in England) came in, and two of their epistles in the *Observer* are worth quoting.

Daisy D. Sawyer of the Diocesan Training College wrote: "In England, the idea of leaving children to draw alone was soon put out of action by the children themselves, who, when they reached the critical ages of ten to twelve years, realized that their drawings were not correct, and as no one helped them they refused to draw any more.

"When children are shown how to apply the knowledge and experience of the past (technique, perspective, etc.) to the things they want to draw—things of human interest, not cubes and cylinders—their free expression drawing goes on without a break, developing very strongly in the romantic ages of fourteen to twenty years, when the imaginative, creative, and emotional instincts can find outlet through color, form and rhythm.

"This power of creative thought should be considered seriously in education, in that it rises above the standard of animal life; but if crushed and repressed may sink the individual to a state below the animal.

"The history of art should surely be an important part of school history, art being a natural expression of humanity, but, in the drawing lesson, the children work forward into the art of the future, unhampered by slavishly copying past periods. It is the teachers' part to give them help and criticism, with sound technique, and the proved rules that can be traced in all good art of the past, and on which the children will build the art of the future."

"After considering how few qualifications for art teaching are possessed by the bulk of elementary school teachers, what can be more reasonable than that for one or two hours a week children under twelve be encouraged to draw just however and whatever they like?" wrote W. N. Hills.

## Architectural Sculpture

The news letter of the Art Institute of Chicago in commenting on the success of its art school's new course on architectural sculpture at the Art Institute school, which, under Prof. Emil Zettler, has been provided with new equipment and facilities, says:

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of architectural decoration seem entirely out of place upon them. Nevertheless, a building without some decorative detail to enrich a mass or relieve a large surface is apt to be too severe to satisfy. Still less acceptable is the building with the wrong type of sculptural enrichment. We are awakening to the fact that the conceptions of buildings by the great architects of America are far in advance of the ideas of most of our architectural sculptors. It is for this reason that the School of the Art Institute is now laying particular stress upon architectural sculpture."

## Profile

"The vital thing about sculpture is the suggestion of living energy which it imparts," the *Detroit News* quotes Serge Yourievitch, Russian sculptor. "Now there is a great deal of discussion these days about the importance of planes, and a great demand for super-simplification. But that is not the vital matter. Simplification comes last not first. The planes that people talk about, do not, in reality, exist. No; the vital thing, is the profile. Look at your clenched fist against the light. You see a profile.

"Change your position by the fraction of an inch, lower your head or raise it and you see another profile. The important thing then is the profile, of which there are not one but myriads. It is the study of them that gives life, movement, volume. After one has mastered that, one may then begin to talk about simplification. But it must be a simplification based on this living form."

## Eastern Art Teachers

The 21st annual convention of the Eastern Arts Association will be held at the Hotel Statler, Boston, April 23 to 26. The general topic of the convention, around which many of the addresses and much of the discussion will center is "The Importance of the Arts in General Education." Howard Dare White, assistant commissioner of education of New Jersey, will give the opening address.

The Eastern Arts Association has been in existence since 1909. For years it was a small group of art and manual training teachers. In 1921 the membership was 372; by 1929 it had grown to 2,147, consisting of teachers, supervisors and directors in the public, private and parochial schools of the East.

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# Great Calendar of U. S. and Canadian Exhibitions

(Competitive exhibitions and exhibitions that present opportunities for artists to enter works are marked with two stars, thus \*\*.)

- Montevallo, Ala.**  
**ALABAMA COLLEGE**—  
 Jan. 15-30—Art students work from Carnegie Institute (A.F.A.).
- Flagstaff, Ariz.**  
**NORTHERN ARIZONA SOCIETY OF ART**—  
 Jan.—Japanese prints (A.F.A.).
- Fayetteville, Ark.**  
**UNIVERSITY OF ARKANSAS**—  
 Jan. 26-Feb. 18—Work of German school children (A.F.A.).
- Berkeley, Cal.**  
**BERKELEY ART MUSEUM**—  
 Jan.—Japanese prints; old Chinese paintings on silk; water-colors, Lucretia Van Horn.
- Fresno, Cal.**  
**FRESNO STATE COLLEGE**—  
 Jan. 25-Feb. 8—Work by German school children (A.F.A.).
- Laguna Beach, Cal.**  
**LAGUNA BEACH GALLERY**—  
 To Mar. 31—Exhibition by members of Laguna Beach Art Association.
- La Jolla, Cal.**  
**LA JOLLA ART ASSOCIATION**—  
 Jan.—Miniatures and flower pieces, Martha Jones.
- Los Angeles, Cal.**  
**LOS ANGELES MUSEUM**—  
 Jan.—Mural paintings; water colors, Elizabeth Spaulding, John Whorf; 13th international camera pictorialists exhibition.
- AINSLIE GALLERIES**—  
 Jan.—Paintings, Orrin White.
- BILTMORE SALON**—  
 Jan. 27-Feb. 15—Exhibition, Walter Koeniger.
- BRAXTON GALLERIES (Hollywood)**—  
 Jan.—Modern sculpture.
- STENDAHL ART GALLERIES**—  
 Jan.—Paintings, Lillian Genhe.
- PUBLIC LIBRARY GALLERY**—  
 \*\*Apr. 27-May 19—Bookplate Association International prize competition and 6th annual exhibition. Closing date, Apr. 10.
- Oakland, Cal.**  
**OAKLAND ART GALLERY**—  
 Jan.—Italian old masters; national small soap sculpture; no-jury exhibition of western art.
- Pasadena, Cal.**  
**PASADENA ART INSTITUTE**—  
 Jan.—3rd annual exhibition by Cal. artists.
- GRACE NICHOLSON GALLERIES**—  
 Jan.—Portraits, Count Tamburini; block-prints, Hiroshi Yoshida; water-colors, Loren Barton; 25 Ming scrolls.
- San Diego, Cal.**  
**FINE ARTS GALLERY**—  
 Jan.—Hand made Spanish rugs, Elizabeth S. Gane; old masters from Van Diemen Galleries; Mrs Henry A. Everett collection; prints, Arthur Millier.
- San Francisco, Cal.**  
**CALIFORNIA PALACE OF THE LEGION OF HONOR**—  
 Jan.—Permanent collection; Oriental works of art; Indian art; Mildred Anna Williams collection.
- COURVOISIER GALLERY**—  
 Jan. 20-Feb. 1—Etchings, John Winkler.

- EAST WEST GALLERY**—  
 Jan.—Paintings, water-colors, Frank W. Bergman; All-American painting exhibition, assembled by Portland Art Museum.
- S. & G. GUMP CO.**—  
 Jan. 27-Feb. 8—Etchings, Howard Moorpark.
- PAUL ELDER GALLERY**—  
 Jan.—Newcomb Memorial College, arts and crafts.
- GALERIE BEAUX ARTS**—  
 Jan. 15-31—Oils, water-colors, drawings, Marian Simpson.
- VICKERY, ATKINS & TORREY**—  
 Jan.—Contemporary etchings.
- Santa Barbara, Cal.**  
**ART LEAGUE GALLERY**—  
 To Jan. 25—Paintings, Sara Kolb Danner.  
 Jan. 27-Feb. 8—Paintings, Lilia Tuckermann.
- San Pedro, Cal.**  
**PEAVY ART GALLERY**—  
 Jan.—Contemporary American Art.
- Seabright, Cal.**  
**SANTA CRUZ ART LEAGUE**—  
 Feb. 1-16—Third annual exhibit.
- Denver, Col.**  
**DENVER ART MUSEUM**—  
 Jan.—Renaissance and Baroque decorative arts.
- Hartford, Conn.**  
**WADSWORTH ATHENEUM**—  
 To Jan. 22—17th century Baroque art.
- New Haven, Conn.**  
**PUBLIC LIBRARY**—  
 \*\*Feb. 17-Mar. 15—New Haven Paint and Clay Club 29th annual exhibition. Closing date, Jan. 31. Address, A. A. Munson's Son, 275 Orange St.
- Wilmington, Del.**  
**SOCIETY OF FINE ARTS**—  
 To Jan. 21—Print show.
- Washington, D.C.**  
**CORCORAN GALLERY**—  
 Jan.—39th annual exhibition of Society of Washington Artists.
- GORDON DUNTHORNE GALLERIES**—  
 To Jan. 18—Paintings, Charlotte S. Cullen.
- PHILLIPS MEMORIAL GALLERY**—  
 Jan.—Paintings from El Greco to Harold Weston; paintings, Karl Knaths.
- UNITED STATES NATIONAL MUSEUM**—  
 To Jan. 25—Etchings, George Elbert Burr; photography, W. J. Roberts.
- Jan. 26-Feb. 28—Drypoints, Rodney Thomson.**
- YORKE GALLERY**—  
 Jan.—Exhibition of paintings.
- Tampa, Fla.**  
**SOUTH FLORIDA FAIR**—  
 Jan. 28-Feb. 8—Contemporary American Art (A.F.A.).
- Savannah, Ga.**  
**TELFAR ACADEMY OF ARTS**—  
 To Jan. 20—Water Color Rotary (A.F.A.).  
 Jan. 20-Feb. 6—Georgia Artists Association.
- Bloomington, Ill.**  
**ART ASSOCIATION**—  
 Jan.—Metropolitan Museum loan collection (A.F.A.).
- Chicago, Ill.**  
**ART INSTITUTE OF CHICAGO**—  
 \*\*Jan. 30-Mar. 9—20th annual International exhibition of etchings, auspices of Chicago Society of Etchings.  
 To Jan. 26—First International exhibition of lithography and wood engraving.  
 Jan. 30-Mar. 9—35th annual exhibition by artists of Chicago and vicinity.
- ARTHUR ACKERMANN & SON**—  
 Jan.—Paintings and prints of XVIIIth century London.
- CHICAGO GALLERIES ASSOCIATION**—  
 To Jan. 25—Oil paintings, Carl Preussl, Rudolph Ingelre, Byron B. Boyd.
- Jan. 28-Feb. 18—Oil paintings, Edgar Forkner, Alexis J. Fournier, Randolph L. Coats, Wm. Forsyth.**
- CARSON, PIRIE SCOTT & CO.**—  
 Jan.—Old English sporting paintings and prints.
- EVENING POST BUILDING**—  
 To Jan. 25—8th annual, Chicago No-Jury Society of Artists.
- MARSHALL FIELD GALLERIES**—  
 Jan. 25-Feb. 12—6th annual Hoosier Salon.
- O'BRIEN GALLERIES**—  
 Jan.—Etchings, John Sloan.
- PALETTE & CHISEL CLUB**—  
 To Feb. 10—Water-colors, William Weir; Oils and water-colors, Louis Weiner.
- Decatur, Ill.**  
**INSTITUTE OF CIVIC ARTS**—  
 Jan.—Hoosier Salon Patrons Association.
- Galesburg, Ill.**  
**CIVIC ART LEAGUE**—  
 Jan. 31-Feb. 13—Grand Central Galleries exhibition (A.F.A.).
- Jacksonville, Ill.**  
**ART ASSOCIATION**—  
 Jan. 15-26—Rotary of Ten Philadelphia Painters.
- Peoria, Ill.**  
**ART INSTITUTE**—  
 To Jan. 26—Textiles, Mildred Williams.  
 Jan. 26-Feb. 16—Paintings, Howard Giles.
- Springfield, Ill.**  
**ART ASSOCIATION (EDWARDS PLACE GALLERIES)**—  
 Jan.—Paintings, Howard Giles.
- Indianapolis, Ind.**  
**HEFFRON ART INSTITUTE**—  
 Jan.—4th annual exhibition; Mexican arts and crafts; prints.

- PETTIS GALLERY**—  
 Jan. 13-27—Oils, Marie Goth.
- Notre Dame, Ind.**  
**NOTRE DAME UNIVERSITY**—  
 To Jan. 25—Phila. Chapter of A.I.A. (A.F.A.).
- Richmond, Ind.**  
**ART ASSOCIATION**—  
 Jan.—Paintings, Guy Wiggins.
- Ames, Ia.**  
**IOWA STATE COLLEGE**—  
 To Jan. 29—French Peasant costumes (A.F.A.).
- Cedar Rapids, Ia.**  
**LITTLE GALLERY**—  
 Jan.—Paintings, Frederick Tellander.
- Des Moines, Ia.**  
**ASSOCIATION OF FINE ARTS**—  
 Jan.—Annual American circuit exhibition.
- Dubuque, Ia.**  
**DUBUQUE ART ASSOCIATION**—  
 Jan.—Paintings, Chas. Hawthorne.
- Emporia, Kan.**  
**STATE TEACHERS COLLEGE**—  
 Jan.—Paintings of New York, William S. Horton (A.F.A.).
- Wichita, Kan.**  
**ART ASSOCIATION**—  
 Jan.—Mestrovic drawings; 3rd annual Block-Print Show.
- New Orleans, La.**  
**ARTS & CRAFTS CLUB**—  
 Jan. 18-Feb. 1—Water-colors, prints, Leslie Powell.
- ISAAC DELGADO MUSEUM**—  
 Jan.—Paintings, Robert Vonnoh; small bronzes, Bessie Potter Vonnoh; wood-block prints by British engravers. Art Association of New Orleans.
- Baltimore, Md.**  
**BALTIMORE MUSEUM OF ART**—  
 To Feb. 17—Foreign section of paintings from Carnegie 28th International; Jacob Epstein collection of old masters.  
 Mar.—33rd annual Baltimore Water Color Club exhibition. Closing date Feb. 17.
- PURNELL ART GALLERIES**—  
 Jan.—Contemporary etchings; old paintings.
- Boston, Mass.**  
**MUSEUM OF FINE ARTS**—  
 Jan.—International exhibition of contemporary glass and rugs (A.F.A.); chiaroscuro woodcuts; etchings, Rembrandt, Charles Keene, Daniel Chodowiecki.
- BOSTON ART CLUB**—  
 Jan.—New England Society of Contemporary Art exhibition.
- CASSON GALLERIES**—  
 Jan.—Etchings, Gordon Warlow; paintings, Wm. Rankin, Anthony Thieme.
- DOLL & RICHARDS**—  
 To Jan. 25—Etchings, Mary Abbott.  
 To Jan. 28—Water-colors, C. Scott White.  
 Jan. 22-Feb. 4—Water-colors, Bessie Creighton.
- GOODMAN, FINE PRINTS**—  
 Jan. 20-Feb. 1—27 prints by 27 contemporary artists.
- GOODSPEED'S BOOK SHOP**—  
 Jan.—Water-colors, Helen Van der Weyden; wood engravings from Winslow Homer drawings.
- GRACE HORNE'S GALLERIES**—  
 Jan.—Contemporary art.
- GUILD OF BOSTON ARTISTS**—  
 Jan. 20-Feb. 1—Landscapes, Wm. J. Kaula.
- ROBERT M. VOSE**—  
 Jan.—Exhibition of paintings.
- SOCIETY OF ARTS AND CRAFTS**—  
 Jan. 16-22—Block prints, W. J. Phillips.
- SOCIETY OF INDEPENDENT ARTISTS**—  
 Feb. 9-28—4th annual exhibition of members.
- CAPRONI GALLERIES**—  
 Indefinite—Reproductions of classical and modern statuary.
- PANCOAST GALLERY**—  
 Jan.—Nura, Buk, Trunk, Schulhoff.
- Cambridge, Mass.**  
**FOGG ART MUSEUM**—  
 Indefinite—Maya art, lent by Peabody Museum; drawings, lent by John Nichols Brown; German XVIIIth century prints.  
 To Feb. 13—Exhibition of Persian painting.
- Hingham Center, Mass.**  
**THE PRINT CORNER**—  
 Jan.—Wood engravings, Thomas W. Nason, Leo J. Meissner.
- Worcester, Mass.**  
**WORCESTER ART MUSEUM**—  
 Jan.—8th annual exhibition of American advertising art.
- Ann Arbor, Mich.**  
**ART ASSOCIATION (Alumni Hall)**—  
 Jan.—Paintings, Max Bohm.
- UNIVERSITY OF MICHIGAN**—  
 Jan.—Silk and cotton prints.
- Bloomfield Hills, Mich.**  
**CRANBROOK ACADEMY OF ART**—  
 To Feb. 1—Sculpture, David Evans.
- Detroit, Mich.**  
**DETROIT INSTITUTE OF ARTS**—  
 Jan.—Annual exhibition of Michigan artists.
- HOTEL TULLER**—  
 \*\*Feb. 28-Mar. 30—2nd annual exhibition, Society of Independent Artists. Closing date, Feb. 1.
- Grand Rapids, Mich.**  
**GRAND RAPIDS ART ASSOCIATION**—  
 Jan.—American paintings from Milch and Macbeth



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Galleries; etchings, C. A. Seward; small bronzes from Pearson, Priessmann, Bauer & Co., New York. Muskegon, Mich.

**RACKLEY GALLERY OF FINE ARTS**—  
Jan.—Paintings, Grand Central School of Art; Wisconsin water-color show. Albion, Mich.

**ALBION COLLEGE**—  
To Jan. 28—Water-colors for colleges (A.F.A.). Minneapolis, Minn.

**MINNEAPOLIS INSTITUTE OF ARTS**—  
Jan.—Philadelphia Water Color Rotary (A.F.A.). To Jan. 23—Paintings, Frederick M. Grant. To Jan. 18-Feb. 15—Pillsbury collection, French etchings; etchings, Adrian Ostade. Jan. 22-Mar. 1—Sculpture, Numa Patlogian. Bozeman, Mont.

**MONTANA STATE COLLEGE**—  
Jan.—Swiss paintings, Francois Gos (A.F.A.). To Jan. 18—Tuttle collection, Japanese prints; etchings, Meryon. Kansas City, Mo.

**ART INSTITUTE**—  
Jan.—Impressionist and Post-Impressionist art from Durand-Ruel, New York; paintings, Cleveland artists. St. Louis, Mo.

**CITY ART MUSEUM**—  
Jan.—German press books; exhibition, faculty, St. Louis School of Fine Arts.

**NEWHOUSE GALLERIES**—  
Jan.—American and foreign paintings. St. Louis Artists' Guild—  
\*Mar. 9-Apr. 9—6th annual Post-Dispatch black and white competition.

**ART MUSEUM (Wilhoit Bldg.)**—  
To Jan. 24—3rd annual exhibition from Grand Central Galleries (A.F.A.). Springfield, Mo.

**UNIVERSITY OF NEBRASKA**—  
Jan.—Pictures, North Shore Arts Association's annual exhibition (A.F.A.). Lincoln, Neb.

**ART INSTITUTE OF OMAHA**—  
Jan.—Near-eastern textiles and ceramics. Omaha, Neb.

**CURRIER GALLERY OF ART**—  
Jan.—Oils, John Singer, Jr.; water-colors, Cleveland artists; cartoons from (A.F.A.); pastels, Dorothy Neaves. Manchester, N.H.

**MUNICIPAL ART GALLERY**—  
Jan.—Early and contemporary American prints. Atlantic City, N.J.

**ART CENTER OF THE ORANGES**—  
Jan. 18-28—Water-colors by members. East Orange, N.J.

**MONTCLAIR ART MUSEUM**—  
To Feb. 9—Masks and paintings, W. T. Benda; contemporary art. Montclair, N.J.

**NEWARK MUSEUM**—  
To Feb. 24—Native arts of Java, Borneo, etc. Newark, N.J.

**ART ASSOCIATION**—  
Jan. 27-Feb. 8—Paintings, Garber, Bredin, Lathrop, Snell. Westfield, N.J.

**ART MUSEUM**—  
\*Apr. 16-18—Exhibition in connection with convention of western branch of A.F.A. Address, Prof. Grummman, University of Nebraska, Lincoln. Jan.—Paintings, Mildred Rackley, Raymond Jonson, Carlos Merida, Diego Rivera, A. Vivrel. Santa Fe, N.M.

**BROOKLYN MUSEUM**—  
\*To Jan. 30—14th annual exhibition of Brooklyn Society of etchers. Open Jan. 23—Contemporary Belgian painting, sculpture, graphic art. Brooklyn, N.Y.

**ALBRIGHT ART GALLERY**—  
Jan.—Annual exhibition of Buffalo Society of Artists; Colonial portraits. Buffalo, N.Y.

**ARNOT ART GALLERY**—  
Jan.—Paintings, water-colors, Clarence H. Carter. Elmira, N.Y.

**METROPOLITAN MUSEUM**—  
To Jan. 20—Adelaide Alsop Robineau memorial exhibition of porcelains. New York, N.Y.

**ARTHUR ACKERMANN & SON**—  
Jan.—Marine prints, American and English. To Jan. 25—Prints, Winslow Homer; English woodcuts of the "Sixties"; copies of Egyptian wall paintings, XVIII and XIX dynasties. Agnew Galleries—  
Jan.—Paintings, drawings, by old masters; engravings. Ainslie Galleries—  
Jan. 18-31—George C. Henshaw.

**AMERICAN-ANDERSON GALLERIES**—  
To Jan. 25—Portraits, John da Costa; oils, water-colors, etchings, John A. Dix. American Fine Arts Society—  
To Jan. 20—39th annual exhibition, National Association of Women Painters and Sculptors.

**AN AMERICAN PLACE**—  
Jan.—50 new water-colors, John Marin. Arden Gallery—  
Jan. 20-Feb. 13—Drawings, Lily Cushing; woodcuts, Gertrude Hermes.

**ART CENTER**—  
Semi-Permanent—Members work, Society of N.Y. Artists. To Jan. 18—Drawings, water-colors, Lily Kettler de Frisching.

**ART CENTER-OPPORTUNITY GALLERY**—  
To Feb. 13—Work of young artists, selected by Thomas H. Benton.

**ART CENTER-ETCHING ROOM**—  
Jan.—Exhibition, Art Extension Press. Semi-Permanent—Mexican crafts.

**ARTS COUNCIL**—  
To Jan. 26—Batics; Paintings, contemporary Indian artists.

**ART STUDENTS LEAGUE**—  
To Jan. 25—Mexican paintings, Jean Charlot. BARCOCK GALLERIES—  
Jan. 20-Feb. 1—Water-colors, Dodge MacKnight.

**BALZAC GALLERIES**—  
Open Jan. 15—Rodin original sculpture. BELMONT GALLERIES—  
Jan.—Permanent exhibition of old masters.

**BOURGEOIS GALLERIES**—  
Jan.—Paintings and sculptures. BOURNE-ROBERTSON CO., INC.—  
Indefinite—Color prints by American and British artists; paintings.

**BRUMMER GALLERIES**—  
Jan.—Paintings by Friesz. BUTLER GALLERIES—  
Jan.—Views of old New York.

**CIVIC CLUB**—  
To Jan. 23—Drawings and wood engravings, Howard Simon. CHAMBRUN GALLERIES—  
To Feb. 15—First American exhibition of Helene Perdriat.

**CONTEMPORARY GALLERIES**—  
Jan.—Contemporary art. DELPHIC STUDIOS—  
Permanent—Works of Orozco, Thomas H. Benton and Dewey Albinson.

**DE HAUKE & CO.**—  
To Jan. 25—Paintings, Jacques Mauny. DEMOTTE—  
Jan.—Exhibition of art.

**DOWNTOWN GALLERY**—  
To Jan. 20—Heads and flowers, recent work of A. Walkowitz. DUDENSING GALLERIES—  
Jan.—"The Critics Hung"; African masks, collection of John Graham; water-colors, H. Young.

**DURAND RUEL**—  
To Jan. 30—Paintings, Mary E. Dignam. EHRICH GALLERIES—  
To Jan. 25—Landscapes in pastel and oil, Louis J. Borgo.

**FERRARIL GALLERIES**—  
Jan. 20-Feb. 1—Portraits, Mrs. M. Pope Patchin. Jan.—Portrait sculpture; etchings, George Wright and Daniel Garber.

**FIFTEEN GALLERY**—  
To Feb. 1—Exhibition, Andrew T. Schwartz.

**FIFTY-SIXTH STREET GALLERY**—  
To Jan. 27—Portraits, Wayman Adams; modern sculpture, Sava Botzaris; bronze, stone, wood, Roy Sheldon.

**JUNIOR LEAGUE CLUBHOUSE**—  
Jan. 27-Feb. 15—Sculpture, Alfredo Pina, Leo Lentelli; Egyptian paintings, Harriet Lord; memorial exhibition, Anthony Angarola.

**PASCAL M. GATTERDAM GALLERY**—  
Jan.—Exhibition of paintings. GRAND CENTRAL ART GALLERIES—  
To Jan. 31—Edward W. Redfield (Sargent Room).

**G. R. D. STUDIO**—  
To Jan. 18—Paintings, Gaston Besson and Louis Ferstadt. To Jan. 31—Exhibition of paintings.

**HACKETT GALLERIES**—  
Jan. 18-Feb. 8—Seven sculptors. HARLOW, McDONALD & CO.—  
Jan.—Etchings and paintings.

**HEERAMANECK GALLERIES**—  
Indefinite—Asiatic works of art. THE GALLERY OF P. JACKSON HIGGS—  
Indefinite—Paintings by Old Masters.

**HOLT GALLERY**—  
Jan. 21-Feb. 1—American Society of Miniature Painters. To Jan. 27—Oil paintings, Thomas Hubert Smith.

**FREDERICK KEPPLE & CO.**—  
Jan.—Drawings, contemporary artists. KLEEMANN-THORMAN GALLERIES—  
Jan.—Etchings, Angelo and Salvatore Pinto.

**KENNEDY & CO.**—  
Jan.—Etchings and dry points. KLEINBERGER GALLERIES—  
To Feb. 15—Exhibition of old masters.

**M. KNOEDLER & CO.**—  
Jan.—English sporting prints. ROLAND KOSCHERAK—  
Indefinite—Art from Japan, China, Tibet.

**KRAUSHAAR GALLERIES**—  
Jan. 15-30—Paintings, Paul Bartlett. J. LEGER & CO.—  
Jan.—Permanent exhibition of old masters.

**JOHN LEVY GALLERIES**—  
Jan.—Permanent exhibition of old and modern paintings. LITTLE GALLERY—  
Jan.—Important paintings.

**MACBETH GALLERY**—  
To Jan. 20—Wyoming and other landscapes, Ogden N. Pleissner. Jan. 21-Feb. 3—Landscapes, A. T. Hibbard.

**MILCH GALLERIES**—  
To Jan. 18—Paintings, Stewart MacDermott. Jan. 20-Feb. 1—Paintings, Nelson C. White; West African water-colors, Erick Berry.

**MONTROSS GALLERY**—  
Jan.—Exhibition of paintings. MORTON GALLERIES—  
To Jan. 27—Paintings, Albertus E. Jones and Saul.

**JOHN LEVY GALLERIES**—  
Jan.—Permanent exhibition of old and modern paintings. To Jan. 27-Feb. 10—Recent water-colors, Emil Holzhauser; paintings, Edith Reynolds.

[Continued on next page]

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# Exhibition Calendar

[Continued from preceding page]

**MUSEUM OF FRENCH ART**—  
Jan. 21-Feb. 1—Loan exhibition of French laces.

**MUSEUM OF MODERN ART**—  
Jan. 18-Feb. 16—Living painters of Paris.

**MURAI GALLERY**—  
Jan.—Exhibition in various media.

**NATIONAL ACADEMY OF DESIGN**—  
\*\*Mar.-Apr.—105th annual exhibition.

**NATIONAL ARTS CLUB**—  
To Feb. 1—Members annual exhibition, painting and sculpture.  
Open Feb. 5—Annual exhibition of living American etchers.

**J. B. NEUMANN**—  
Jan.—Living art and international moderns.

**NEWHOUSE GALLERIES**—  
To Jan. 20—Paintings, A. G. Warshawsky.  
Jan. 22-Feb. 8—Paintings, Medard Verburgh.

**ARTHUR U. NEWTON**—  
Jan.—XVIIIth century English portraits and sporting prints.

**PARK AVENUE GALLERIES**—  
Jan.—Paintings, Clivette.

**PEARSON GALLERY OF SCULPTURE**—  
Jan.—Sculpture; antique bronze replicas.

**RALPH M. PEARSON STUDIO**—  
Indefinite—Modern hand hooked rugs by American artists.

**PORTRAIT PAINTERS GALLERY**—  
Indefinite—Portraits by 20 American artists.

**POTTERS SHOP**—  
Jan. 22-Feb. 8—Pottery, Charles M. Horder; contemporary American prints.

**PUBLIC LIBRARY, PRINTS DIVISION**—  
To Mar. 1—Lithographs and wood engravings, Daumier.  
To Apr. 1—Portraits in lithography.

**PUBLIC LIBRARY, AGUILA BRANCH**—  
To Jan. 31—Paintings, Mr. and Mrs. Arduino Iaricci.

**REINHARDT GALLERIES**—  
Jan.—Paintings by old and modern masters.

**CORONA MUNDI (ROERICK MUSEUM)**—  
Jan.—Tibetan banner paintings; paintings, Frank Harowitz.

**ROBERTSON-DESCHAMPS GALLERY**—  
Jan.—Exhibition of paintings.

**SALMAGUNDI CLUB**—  
Jan. 17-31—Annual auction exhibition (sale Jan. 29-30-31).

**SCHULTHEIS GALLERIES**—  
Permanent—Prominent American and foreign artists.

**JACQUES SELIGMANN & CO., INC.**—  
Permanent—Exhibition of ancient paintings, tapestries and furniture.

**SILBERMAN GALLERIES**—  
To Feb. 1—Old Masters and antiques.

**MARIE STERNER GALLERIES**—  
Jan.—Water-colors by American, English and French artists.

**VALENTINE GALLERIES**—  
Jan.—Modern French art.

**VAN DIEMAN GALLERIES**—  
Jan.—Paintings by old masters.

**WILDENSTEIN GALLERIES**—  
To Feb. 8—From Chardin to the abstract, "A Show for Comparison," from Chester Dale collection.

**CATHERINE LORILLARD WOLFE ART CLUB**—  
Jan. 30—Water-colors by members.

**WHITNEY STUDIO GALLERIES**—  
To Jan. 23—Paintings, Ward Lockwood, Lucile Blanch, Herbert Morgan.

**HOWARD YOUNG GALLERIES**—  
Jan.—Gems of the Barbizon School; XVIIIth century English portraits.

**Rochester, N.Y.**  
**MEMORIAL ART GALLERY**—  
Jan.—Contemporary American and French paintings; American Printmakers exhibition; woodcuts, Lillian Miller; sculpture, Malvina Hoffman.

**Saratoga Springs, N.Y.**  
**SKIDMORE COLLEGE GALLERY**—  
Jan.—Manufacturers' decorative art exhibition.

**Syracuse, N.Y.**  
**MUSEUM OF FINE ARTS**—  
Jan.—American paintings loaned by Macbeth Gallery; etchings, Blanding Sloan.

**Akron, O.**  
**AKRON ART INSTITUTE**—  
To Jan. 26—Book plates, Rockwell Kent.  
To Feb. 14—Colored wood sculpture, Hallthshammar.  
Jan. 20-Feb. 10—Paintings, Jacob S. Rogers.

**Cleveland, O.**  
**CLEVELAND MUSEUM OF ART**—  
To Jan. 30—Far Eastern art.  
Jan.—Austrian arts and crafts; 3rd annual Ohio Print Makers' exhibition.  
Open Jan. 22-7th exhibition of water-colors and pastels.

**Cincinnati, O.**  
**CLOSSON GALLERIES**—  
Feb. 3-19—Paintings, Mrs. C. W. De Forest.

**Dayton, O.**  
**DAYTON ART INSTITUTE**—  
To Apr. 7—Opening exhibition at the new Art Institute building.

**Oxford, O.**  
Jan. 13-27—Woodcuts in color, A. Rigden Read (A.F.A.).

**Toledo, O.**  
**TOLEDO MUSEUM OF ART**—  
Jan.—Silver point portrait, Ercole Cartotto (A.F.A.); pencil drawings, Ernest D. Roth; contemporary American paintings; recent acquisitions.

**Youngstown, O.**  
**BUTLER ART INSTITUTE**—  
Jan.—Mahoning Society of Painters.

**Chickasha, Okla.**  
**OKLAHOMA COLLEGE FOR WOMEN**—  
Jan.—Embroidery collection (A.F.A.).

**Norman, Okla.**  
**UNIVERSITY OF OKLAHOMA**—  
Jan.—Prints, Eric Daglish.

**Portland, Ore.**  
**PORTLAND ART ASSOCIATION**—  
To Feb. 4—Memorial exhibition of Kiuzo Furuya.

**Easton, Pa.**  
**EASTON SCHOOL MUSEUM**—  
Jan.—Graphic processes illustrated.

**Philadelphia, Pa.**  
**PENNSYLVANIA MUSEUM OF ART**—  
Jan. 30-2nd International exhibition of contemporary decorative art.

**ART ALLIANCE**—  
To Jan. 27—Recent work, Edith Emerson; Geneva drawings, sketches, portraits, Violet Oakley.  
To Feb. 3—Oils, Caroline Gibbons Granger, Helen Shand, Katherine Dunn Pagon; illustrations, Virginia Sterrett (associate gallery)?

**ART CLUB OF PHILA.**—  
To Jan. 29-36th annual Club exhibition.

**PENN ACADEMY OF FINE ARTS**—  
\*\*Jan. 26-Mar. 17-125th annual exhibition of oils and sculpture.

**PLASTIC CLUB**—  
To Feb. 5—Paintings, Mary Butler.

**PRINT CLUB**—  
To Jan. 25—Etchings, Angelo and Salvatore Pinto.

**Pittsburgh, Pa.**  
**CARNEGIE INSTITUTE**—  
To Jan. 25—Etchings, lithographs, engravings by American artists.

**J. J. GILLESPIE CO.**—  
Jan.—Important American paintings.

**Montreal, Que.**  
**MONTREAL ART ASSOCIATION**—  
Jan.—Annual all-Canadian exhibition.

**Providence, R.I.**  
**RHODE ISLAND SCHOOL OF DESIGN**—  
Jan.—Modern American paintings, Chapin, Dasburg, Carroll, etc.

**NATHANIEL M. VOSE**—  
Jan.—Paintings by American masters.

**FILDEN-THURBER CO.**—  
To Jan. 25—Oil paintings by members of The Guild of Boston Artists.

**Chattanooga, Tenn.**  
**MEMORIAL AUDITORIUM**—  
To Jan. 28—Canvases of Charleston, Alice H. Smith.

**Memphis, Tenn.**  
**BROOKS MEMORIAL ART GALLERY**—  
Jan.—Oil paintings, faculty Grand Central School of Art; landscape architecture (A.F.A.); Educational Alliance Art School collection (A.F.A.).

**Beaumont, Tex.**  
**TYRRELL PUBLIC LIBRARY**—  
Jan.—Etchings and wood-block prints (A.F.A.).

**Canyon, Tex.**  
Jan.—Etchings and drawings, Percy Smith (A.F.A.).

**Denton, Tex.**  
**COLLEGE OF INDUSTRIAL ARTS**—  
To Jan. 22-7th A Circuit exhibition (Southern States Art League).

**Denison, Tex.**  
**DENISON CLUB OF ARTS**—  
Jan. 26-31-7th A Circuit exhibition (Southern States Art League).

**Dallas, Tex.**  
**HIGHLAND PARK GALLERY**—  
Jan.—Paintings, Ernest L. Blumenschein, Frank and Caroline Armstrong; work by German school children (A.F.A.).

**PUBLIC ART GALLERY**—  
Feb. 1-15—Paintings, Victor Higgins.

**Fort Worth, Tex.**  
**FORT WORTH MUSEUM OF ART**—  
Jan.—Paintings from 1929 National Academy of Design winter exhibition (A.F.A.); 21st annual exhibition by American artists.

**Houston, Tex.**  
**MUSEUM OF FINE ARTS**—  
Jan.—Work by artist members of Grand Central Art Galleries.

**HERZOG GALLERIES**—  
Jan.—Etchings and wood-blocks, Wuanita Smith; antique Sheraton furniture.

**LITTLE GALLERY**—  
Jan.—Water-colors, Margery Ryerson, Ann Goldthwaite, Louise Barton; block prints, Tod Lindemuth.

**San Antonio, Tex.**  
**SAN ANTONIO ART LEAGUE**—  
Jan.—Loan exhibition of old San Antonio paintings; etchings, Leo J. Meissner.

**ATELIER ART GALLERY**—  
Jan.—Charcoal drawings, G. T. Bruce.

**WITTE MEMORIAL MUSEUM**—  
Jan.—Block-prints, Leo J. Meissner.

**MILAM GALLERIES**—  
To Jan. 14—Paintings, J. H. Sharpe and Will James; etchings, Cadwallader Washburn.

**Wichita Falls, Tex.**  
**FEDERATED WOMEN'S CLUBS**—  
Jan. 24-Feb. 7-7th "B" circuit exhibition, Southern States Art League.

**Ogden, Utah**  
**HOTEL BIGELOW GALLERY**—  
Jan.—Paintings by American artists.

**Salt Lake City, Utah**  
**W. M. MCCONAHAY GALLERIES**—  
Jan.—Western paintings, John Fery.

**Seattle, Wash.**  
**ART INSTITUTE OF SEATTLE**—  
Jan.—Oils, F. H. Varley, Elizabeth Cooper, Kamekichi Tokita.

**Appleton, Wis.**  
**LAWRENCE COLLEGE**—  
Jan.—Lithographs, C. A. Seward; colored wax portraits, Ethel Mundy.

**Madison, Wis.**  
**MADISON ART ASSOCIATION**—  
Jan.—Paintings, Francis Foy and Gustaf Dahlstrom.

**Milwaukee, Wis.**  
**LAYTON ART GALLERY**—  
Jan. 19-Feb. 17—Paintings, Myron C. Nutting.

**SCHNEIDER ART GALLERIES**—  
Permanent—American and Foreign artists.

**MILWAUKEE ART INSTITUTE**—  
Jan.—Allied Artists exhibition; de Hauke water-color show of modern French artists; 65 prints, Dr. Max Thorek.

**MILWAUKEE JOURNAL GALLERY**—  
To Mar. 1—Oils by Wisconsin artists; "Cedarburg Cycle" of Francis Chapin.

**Oshkosh, Wis.**  
**OSHKOSH PUBLIC MUSEUM**—  
Jan.—Old-fashioned costumes.

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## INDEPENDENT DEPARTMENT

## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

CHAIRMAN:  
F. BALLARD WILLIAMS  
27 West 67th St., New York City

SECRETARY AND EDITOR:  
WILFORD S. CONROW  
154 West 57th St., New York City

TREASURER:  
GORDON H. GRANT  
137 East 66th St., New York City

OBJECT: To promote the interests of contemporary American artists

For membership, send check to Treasurer.

PROFESSIONAL MEMBERS, in every field of the visual arts—

AND ASSOCIATE PROFESSIONAL MEMBERS, art teachers, supervisors, writers, lecturers, and those in art work in museums and educational institutions.

LAY MEMBERS, all sympathetic to the development of art in America.

DUES, \$2.00 a year, including subscription to THE ART DIGEST.

DUES, \$5.00 a year, including THE ART DIGEST.

A nation-wide art organization of American citizens. Membership in 47 states.

## THE ANNUAL MEETING

The ANNUAL MEETING, held in the galleries of the Arts Building, 215 West 57th Street, New York City, at 8 o'clock on the evening of Saturday, January 18, will be reported fully in the February 1st issue of THE ART DIGEST.

## BILLS FOR ANNUAL DUES

Bills for ANNUAL DUES were mailed to all members January 1. Prompt payment is urged so that you may be assured of uninterrupted receipt of THE ART DIGEST with our independent League Department. It is costly, too, with our modest dues, to send subsequent reminders to members. A word to the considerate should be sufficient.

To members who are already subscribers to THE ART DIGEST:

By the only practical arrangement that could be arrived at by mutual consent, you will receive an extra copy of THE ART DIGEST as a member of the League. This extra copy can be sent, on your written request to the Editor of THE ART DIGEST, Hopewell, N.J., where you think it would be appreciated. It may please you to present it, as a gift, to a friend, club, school or college, so spreading interest in art in your environment.

\* \* \*

## THE LEGAL COMMITTEE

## A Preliminary Statement

The opportunity for usefulness which the Legal Committee envisages at the present time relates to those matters which affect artists as a whole rather than to those of individual application.

One of the most fruitful sources of the misunderstandings which occur in the relationship between artist and dealer appears to lie in the fact that in most instances their relation, though a contractual one, is seldom evidenced by specific arrangements between them. In consequence, the dealer assumes that one set of conditions govern and the artist frequently assumes that a different set prevails, with inevitable conflict of feeling between the parties involved.

The Legal Committee is confident that the usual relations between artist and dealer may be incorporated in forms of contracts providing a basis for their dealings that will be fair and profitable to both.

Upon completion of its study of these relationships it will ask the Executive Committee to issue and sell to the members of the League at a nominal price printed contract forms in blank, so that they may be filled in and used whenever occasion seems to make it expedient. The information which will thus be made available, we feel sure, will prompt artists to make their arrangements with dealers in advance of transactions, and

will thus avoid the chief causes of misunderstanding.

\* \* \*

## THE FEDERAL TAX ON EARNED INCOMES UNJUST TO ARTISTS

*The manufacturer is permitted to deduct from his income taxes the cost of repairing the machinery by which he earns his money, but the artist, so crippled that he cannot ply his profession, is denied the right to deduct from his earnings the costs of repairing his body.*

A monster protest, sponsored by the Hearst newspapers, and signed by hundreds of thousands of professional artists, actors and musicians, requesting a modification of the present law, was presented with formal ceremonies last month, on the steps of the Capitol in Washington, D.C., to the chairman of the Senate Finance Committee and of the Committee on Ways and Means of the House of Representatives.

Frederick K. Detwiler of New York was the representative of American painter-artists in the delegation that went to Washington. The New York American ran a strong cartoon by Winsor McCay on the editorial page of its issue of Dec. 20, 1929.

\* \* \*

## THE WHITNEY MUSEUM OF AMERICAN ART

On January 3, announcement was made in the newspapers that Mrs. Gertrude Vanderbilt Whitney had endowed an art museum to be devoted exclusively to the acquisition and exhibition of contemporary American works of art, acquired through a vigorous campaign "in the effort to discover fresh talents and to stimulate the creative spirit of the artist before it has been deadened by old age." This new museum will open next November at 8 and 10 West 8th Street, New York City.

From the point of view of the League, this project is so admirable and heartening, that your Executive Committee passed the following resolution at its meeting of Jan. 9, a copy of which has been sent to Mrs. Whitney:

RESOLVED: That the Executive Committee of The American Artists Professional League desires to convey to Mrs. Harry Payne Whitney its felicitations upon her creation of a museum devoted to contemporary American art, as reported in the public press, and begs Mrs. Whitney to accept this expression of appreciation of her generous and discriminating aid to American art and to American artists.

\* \* \*

## MEMBERSHIP EXTENSION

*All workers in the visual arts, all friends of art in America, should be members of the League.*

All that is necessary for immediate enrolment is to send name, address and check for annual dues (for correct amount see heading at the top of this page) to GORDON H. GRANT, Treasurer, 137 E. 66th St., New York, N.Y.



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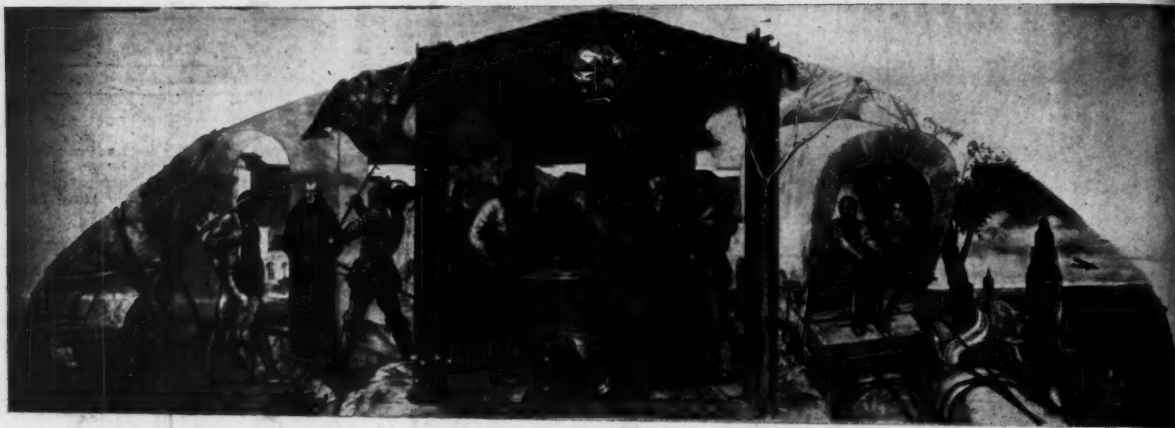
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The advertising columns of THE ART DIGEST have become a directory of dealers in artists' supplies.



## Ballin Paints Mural for La Jolla Bank That Avoids Symbols



*Mural Painting by Hugo Ballin Depicting History of California for First National Bank of La Jolla.*

By commissioning Hugo Ballin to paint a large mural for its banking room, the First National Bank of La Jolla, Cal., has joined those business institutions of the country which are contributing to the aesthetic wealth of the communities which support them. Ballin's work depicts the history of California from the arrival of the first ship in San Diego Bay to the present day. Arthur Millier writes in the *Los Angeles Times*:

"The mural is not weighed down with any of the inflated symbolism so typical of much American mural painting. It has no

Justice with Scales, no figures of 'Wealth' or 'Prosperity' in Greek gowns. It tells a straightforward historical story in rich color and pleasing design, thus returning directly to the story-telling purpose of Italian mural tradition. The artist aims to interest and please the laymen who visit the bank. If he also pleases artists and critics, that, he feels, will be nice, but not essential."

In the left hand corner of the lunette a ship of an early explorer is seen at anchor in the Bay of La Jolla. On the bank stands an Indian and his child, looking toward a padre who is holding the symbols of education and religion. Behind the padre rise the walls of a mission. Beside him stands

a conquistador, armed and booted, waving a banner of Spain on which is shown the figure of the Virgin.

The center group represents a trading post, showing an early settler having a pouch of gold weighed. Behind him is a woman, an Indian offering corn meal, and a Chinese. On the other side of the counter an old man is balancing the gold scales, with a soldier, representing law and authority, looking on. In the right hand section is a covered wagon, driven by a pioneer accompanied by his wife and child. Ballou Park rises about the horizon in the far corner, symbolic of progress and aesthetic advancement.

## Boston "Moderns"

The New England Society of Contemporary Art, recently formed for the purpose of familiarizing Boston and New England with modern art, has just closed its first exhibition in the Boston Art Club. The critics are divided as to whether the show carried out this purpose. Alice Lawton of the *Boston Post*, taking "modern exhibition" to mean a "cross section of actual, progressive work of today and not confining it to the ultra-modernistic or any other school," liked it:

"The present show would seem to fulfil the Society's promise as it represents no one school alone, although it must be confessed, the general trend is modernistic. We recognize at first glance a number of paintings from the avowedly modern shows of the past summer and others as strongly marked by sound academic training. And no one is compelled to like all or any of the paintings. Some are good, some bad. . . ."

"This twentieth century with its mechanical and industrial progress is a very different period from the years that gave the world the works of Raphael and Michelangelo, Titian and others of the Renaissance, but the one point we would like to make is that no country can have a real art without appreciation and encouragement of the sincere efforts of its own artists. That in no way means the acceptance of bad painting, bad sculpture, bad architecture, but it does mean open mindedness towards progress built on a firm foundation of sincerity. And after all, only the really good survive."

Albert Franz Cochrane of the *Boston Transcript* was disappointed: "Early expect-

tations find little materialization. We are merely given the chance to view once more the work of painters already well known among us, and who are, with but a single exception or two, Bostonians. To the experienced gallery visitor the canvases are so far from novel to this city that they can be assigned with reasonable ease and certainty to their respective authors. Here is an academic portrait by Charles W. Hopkinson, over there a typical still-life by one of the Kilhams, this an ocean wave by Charles H. Woodbury in his best manner."

## Indiana's Art Law

Indiana is probably the only state which has a law making it obligatory that appropriations be made annually by the different cities for the use of their art schools and art organizations. Formerly the law, which had been in force in Indianapolis since 1915 and later had been made effective in Fort Wayne, provided that each city having a population of more than 75,000 pay a sum equal to one-quarter of one per cent of each \$100 of its taxable property in quarterly instalments for these purposes. Now it has been revised so that art associations in cities of more than 26,000 people may receive from their municipal governments appropriations up to \$5,000.

The following cities will benefit by this revision when the 1930 census is taken: Marion, Elkhart, Lafayette, Logansport, Richmond, New Albany, Michigan City, Mishawaka and Vincennes. Under the larger heading in addition to the two now affected will be East Chicago, South Bend, Hammond, Evansville, Muncie, Gary and Terre Haute.

## The Williamses

Now that the exhibition of contemporary American sculpture at the California Palace of the Legion of Honor, San Francisco, is over, the six pre-Gobelin tapestries, the gift of Mr. and Mrs. H. K. S. Williams, art connoisseurs who have already donated over \$2,000,000 in art treasures and foundations to the Palace, have been rehung in the tapestry court, composing the first unit of what will eventually be known as the Mildred Anna Williams collection. During the course of the show they were used as background for the sculpture.

Other gifts planned by the couple for the Palace, including a collection of 53 paintings by such masters as Corot, David, El Greco, Teniers, Romney and Rubens, period furniture and tapestries, will remain in their Paris home until their deaths. Mr. Williams has also established a \$1,000,000 trust fund, the income from which will be used in acquiring new pieces for the memorial collection for 30 years after their deaths, after which the fund will be liquidated into additional works for the collection.

## Pearson's Art Courses

At the spring term of the New School of Social Research, New York, Ralph M. Pearson, etcher and one of the leaders of modern thought on art, is conducting two courses of lectures. The subjects are "Pictorial Analysis" and "The Creative Attitude Toward Life." In addition he directs the "Design Workshop," where any adult may work creatively in any medium he chooses.

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